

PRICE 10 CENTS

FALL ANNUAL

AUGUST 31, 1918

DRAMATIC MIRROR



BRYANT WASHBURN
Star in Paramount Pictures

AMUSEMENT CONDITIONS THROUGHOUT COUNTRY

On Broadway A Line Three Blocks Long

waited at the Strand Theatre to see

D.W. GRIFFITH'S

"The Great Love"

"WHEN we left the Strand the line which forms to the left had stretched down as far as 45th Street [The Strand is between 47th and 48th Streets], but we intend to get up bright and early some morning soon and go to see 'The Great Love' again. Everyone should see it once for the story and once for the acting and the accompanying music."—
The New York Tribune

It Set a New Record for HAROLD EDEL

"AT the opening of 'The Great Love' yesterday, line formed at 11 A. M. and there was a continuous turnaway all day," Harold Edel, managing director of the Strand Theatre in New York City, wired D. W. Griffith. "'The Great Love' eclipsed all former Strand records for attendance, thereby showing to more people in one day than any other theatre in the world. Arcraft extended every aid and co-operation. Congratulations to you and your players."



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DRAMATIC

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AMUSEMENT CONDITIONS IN NEW YORK CITY

DESPITE the depression which existed in the New York amusement field in the early part of the 1917-18 season a survey of the year shows conclusively that prosperity beamed generously upon the activities of producers, managers motion picture manufacturers and exhibitors. In many respects the past season was one of the most unusual in the history of the amusement industry. It ushered in America's entrance into the war with all that the momentous event meant—the curtailing of activities which were not directed toward the conduct of the conflict, the sudden necessity for the public to practice economy, the widespread upheaval of the business world forced to adjust itself to new conditions.

Naturally, the reaction was widely reflected in the amusement industry. At first managers were at a loss as to the best methods to employ in arranging their enterprises to the economic conditions. They talked of a wholesale reduction of players' salaries. They discussed the advisability of lowering box-office prices. They debated over a co-operative plan of handling productions.

BUT as time went on they followed out their accustomed policies, trusting upon the value of the theater as a means of providing relief and diversion in a time of stress and paying most attention to that class of entertainment which possessed the qualities of cheer and universal appeal. Gradually the slump subsided. The public, at first resentful over the confusion which attended the collection of the war tax upon admissions, came to the theaters in the same proportions as in former years. Producers, managers and exhibitors entered into spirited competition with multitudinous plans and hotels began to record capacity crowds.

New York became a mecca of the nation. As the chief port of embarkation, soldiers in great numbers flooded the town, spending their money generously upon theatrical and motion picture entertainment. Visitors came from all parts of the country to combine business with pleasure, and the amusement men regained the optimism and enthusiasm which has been characteristic of them from time immemorial.

AS the season progressed it was evident that the demand for entertainment far exceeded the supply—a condition not warranted to raise artistic standards but which was superlatively gratifying from a box-office standpoint. New plays, musical comedies, vaudeville acts and motion pictures waited anxiously their turn at destiny before Broadway audiences, while those more fortunate in bookings reaped a golden harvest except in cases in which they were hopelessly unappealing.

Bidding in theater real estate became spirited and before the final curtain was lowered upon the season six new legitimate theaters were added to New York's already long list—

Past Season Prosperous for All Classes of Entertainment Following Unprofitable Start—Hosts of Transients Fill Theaters—Past Year's Features, Prospects for New

the Belmont, Bijou, Broadhurst, Henry Miller, Plymouth and Vanderbilt. Of these the majority are of architectural beauty and are a credit to their builders, their owners and the city. One large feature picture theater was opened—the

Rivoli. Designed upon Grecian lines and with every possible inducement to the comfort and entertainment of its patrons, it stands as a notable tribute to the enterprise and artistic character of its sponsors. At the present time there are fifty-three legitimate theaters in Manhattan and the Bronx. The number of houses devoted to motion pictures is estimated at more than a thousand.

IN no field of industry has patriotism been more spontaneously and ardently expressed than in that of amusement. Theaters have been devoted freely and generously to the country's cause. Actors, managers and others have contributed scores of performances for the entertainment, without cost, of our soldiers and sailors. Theatrical and motion picture stars were the most industrious of the Liberty Loan workers. More than 200 benefits were held during the season in behalf of war charities. Players by the thousands are now in camps and trenches.

WHAT of the new season now beginning? Are its prospects bright and hopeful? Is there a general feeling of confidence along Broadway? From all indications the year of 1918-19 will be an enormously successful one for the amusement industry unless untoward circumstances interfere. While at present there is a general air of apprehension over the effects of the proposed doubling of the tax upon admissions, producers, managers, motion picture manufacturers and exhibitors are proceeding with their plans with resolution and energy. Among the latter there is developing a tendency to cut down production with a view to better stabilizing the market. On the other hand, the theater men are announcing greater lists of productions than ever before, firm in the belief that the money-spending hosts of transients which form the larger part of the audiences will increase in numbers.

Legitimate—The past season in the legitimate field recorded a total of 190 productions. Musical comedies and plays of a light nature predominated, thus furnishing proof of a demand for relaxation in war times to counteract depression from war news. The foreign play market continued unproductive as a result of the war and manifold opportunities were thereby opened to American playwrights. Many of the latter grasped these opportunities to the full.

With the exception of "The Copperhead," none of the successful plays struck any really serious note, though all contained the element of popular appeal. Mr. Thomas' drama of patriotism had a power and humanity which made

(Continued on page 307)

DRAMATIC MIRROR

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AND THE STAGE

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THE MIRROR

LOUIS R. REID, Managing Editor

Countrywide Reports to Mirror Show Amusements in Excellent Condition—Over 150 Cities Represented

A CAREFUL and comprehensive report of the amusement conditions throughout all parts of the country is a feature of this issue—the annual number of THE MIRROR. Correspondents of THE MIRROR have been instructed to gather accurate and analytical information regarding the past year in the amusement field and the prospects of the new season. They have followed these instructions with an enterprise and skill which does them great credit and which reflects the authoritative position of THE MIRROR in the amusement world.

More than one hundred and fifty cities and towns have responded. The replies are as varied as they are interesting. One outstanding fact is presented, however. The best business has prevailed in those cities wherein army camps and factories engaged in war industries are located. These cities are scattered through all parts of the country, though there is a preponderance of them along the Atlantic seaboard. War has brought them prosperity. Their populations have rapidly increased and plentiful money in circulation has found a natural and wholesome outlet in amusements.

On the whole the past year has been a profitable one for the four classes of amusements—legitimate attractions, stock, vaudeville and motion pictures, though the legitimate suffered in various degrees owing to the paucity of transportation facilities necessary to road engagements. Stock had a renaissance as a result of this condition, companies of players being established in second-class and third-class cities and winning success by the high standard of their personnel and plays presented.

But it was vaudeville and motion pictures which flourished in greatest degree. The public, forced to practice economy in numberless directions because of their contributions to war loans and charities and because of the high cost of living, preferred, it appears, those attractions which offered the greatest amount of amusement for the lowest expenditure.

Because of their inability to obtain bookings and because they heeded THE MIRROR's advice to keep open during the summer months at a profit rather than close at a dead loss, legitimate theaters in many cities turned to pictures and drew the same clientele which had patronized them in the winter season. Nowhere have pictures and vaudeville been reported in a stagnant or unprofitable state. On the other hand, legitimate attractions, when they have been meritorious, have recorded splendid returns.

The South, which heretofore has never patronized amusements with the generosity which attended other sections of the country, is booming in all branches of business. Good crops are partly responsible, but army cantonments and war industries also have exerted an influence. As for the East, the Central West and the West, conditions have not

greatly differed from those of other years with the exception that the railroad situation has generally interrupted the flow of legitimate bookings.

Canada presents, on the average, a stable condition, with pictures and vaudeville as the most popular forms of amusement. As usual, Canadian cities have depended upon the United States for their plays and motion pictures.

The war tax of ten per cent upon admissions has had a serious effect upon theater attendance in some cities, and there is a widespread apprehension that the proposed doubling of the levy will injure amusements to such a degree that many of them will be forced out of business.

...

Amusement Industry Endorses Secretary McAdoo's War Taxation Plans

SECRETARY McADOO'S suggestion that the soundest and most equitable system of war taxation is that based upon war profits rather than excess profits should have great weight with the Congressional committees which are determining the new revenue plans of the Government. The

Secretary has pointed the way with a clearness and wisdom which stamp him as one of the most far-seeing and intelligent financiers in the history of the Treasury. The Committee on Ways and Means, striving so persistently to place excessive burdens upon industries which are making no money from the war, can take his counsel with a pride and feeling that it is following the best policy in providing the Government with war funds.

As Secretary McAdoo has pointed out "a war-profits tax finds its sanction in the conviction of all patriotic men that no one should profit largely by the war. The excess-profits tax must rest upon the wholly undefensible notion that it is a function of taxation to bring all profits down to one level with relation to the amount of capital invested, and to deprive industry, foresight and sagacity of their fruits. The excess-profits tax exempts capital and burdens brains, ability and energy. The excess-profits tax falls less heavily on big business than on small business, because big business is generally overcapitalized and small businesses are often undercapitalized."

Mr. McAdoo has drawn a distinction here with force and simplicity. He has shown the injustice of placing the man who is making money out of the war on the same footing as the man who is losing money because of the war. And it is this injustice from which the amusement industry is earnestly seeking relief at Washington. The industry has exhibited eagerness and graciousness in meeting its financial responsibilities. But it believes—and rightly—that the Government in levying taxes should not "burden brains, ability and energy," encourage overcapitalization and place it upon the same plane with industries whose profits as a result of the war have leaped to amounts that stagger the imagination.



PORTRAITS AND PERFORMANCES

Pride and defiance. Kay Laurell, a leading charmer of "The Follies," is a splendid photographic subject. Here she is seen in a strikingly effective pose



Blanche Yurka in "Allegiance" brings a breath of spring into the house where war time philosophy is the rule



Emmett Corrigan as a German spy in "Three Faces East" and Violet Heming as his English rival "double cross" each other



MUSICIANS PROTEST TAX TO CONGRESS

Increased Fee Would Ruin Concert
Business and Hit Students Most

The musicians of America, through the instrumentality of the Music Alliance, of which John C. Freund is president, lodged formal protest with Congress against the proposed doubling of the theatrical tax when they laid before the Ways and Means Committee in Washington a mass of telegrams and letters which that organization had gathered from managers, artists and musical bodies, voicing unanimously the conviction that the proposed embargo on opera, concert and recital tickets would diminish instead of increase the war revenues from this branch of public amusement.

WOULD DOOM CONCERTS

These protests reveal the managerial view of the situation as extremely calamitous. "Only one result is possible with the tax doubled on this form of entertainment," stated one manager, "and that is the complete annihilation of the concert business." Others made statements similarly emphatic and dolorous.

Edward Ziegler, speaking for the business office of the Metropolitan Opera Company, expressed the opinion that the increased tax was inadvisable even from a patriotic point of view, adding: "I honestly believe that the Government will collect less on a 20 per cent. tax than it does to-day on a 10 per cent. tax."

STUDENTS WORST SUFFERERS

The case of the concert managers, considered in the light of the double-tax eventuality, is perhaps best put by Loudon Charlton, who manages the American tours of a number of eminent singers and instrumentalists. Said Mr. Charlton:

"At least 70 per cent. of all the concert business done in the United States is on an 'Art for Art's sake' basis, and not more than 30 per cent. is speculative in character or for the purpose of making profit. A great mass of this business is conducted by educational institutions whose only object is to give their student bodies the advantage of hearing the greatest exponents of the best music. Women's clubs conduct at least 50 per cent. of the total concert business, all of which is on a non-profit basis, and doubling the admission tax will put this class of business out of commission."

EMPEY'S DISCHARGE IS EXPLAINED

Soldier-Author's Commission was
Issued for Special Work Only

"Voluntary enlistments are already beginning to be a serious invasion of the orderly selective process."

This explanation, made in a letter which J. P. Tumulty, secretary of the President, has written to Arthur Guy Empey, is back of his honorable discharge from the United States army six days after he had been commissioned captain.

Mr. Empey, just back in New York after a brief vacation at Eagle River, Wis., made public the above letter to abate the conflicting stories that followed on the sudden revocation of his commission.

ON THE RIALTO

NOTING the ease with which the producers and authors of "Mother's Liberty Bond" obtained a wealthy farmer as the financial backer of the play, producers and authors with the "great American play" at their disposal have given up the idea of going to Wall Street in quest of funds and are hieing to the farming communities of Connecticut and Long Island in search of reckless "angels."

Original? Those who sponsored the ill-fated production at the Park reached the height of originality. No skeptical brokers, wine agents, salesmen, manufacturers, theatrically ambitious capitalists did they have to convince. Just a plain, honest farmer with a patriotic zeal and a bulging pocketbook. His experience was gained in two days and "Mother's Liberty Bond" fell by the torrid wayside, sans friends, sans funds and finally sans farmer—the first battered and bruised victim of the new season.

REPORT has it that Lee and J. J. Shubert do not speak to each other.

Report also has it that Marc Klaw and Abraham Erlanger do not speak to each other.

Perhaps this policy of co-operative silence will extend also to other theatrical firms. For instance to Elliott, Comstock and Gest, necessitating three-fold restraint; to Cohan and Harris, to Sanger and Jordan, to Wilmer and Vincent. Perhaps this attitude has been found to be of advantage in dealing with recalcitrant actors, stage hands and musicians.

THE sequence of the A. H. Woods productions last week—"Under Orders," "Where Poppies Bloom," "Why Worry?" has a certain amount of gay cynicism about it that suggests the philosophy of a "Yank" or "Tommy" in Flanders.

BUT two actors are in the cast of "Under Orders." Naturally the acting must be of particularly high standard to appeal to those playgoers who are accustomed to see merit only in quantity. "Where Poppies Bloom," like the first named play, is concerned with the war and brings Marjorie Rambeau to a stellar role again after a season under the Yogi's spell in "Eyes of Youth." And "Why Worry?" the last of the Woods drive of the week, served to introduce Fannie Brice in a real, honest-to-Rebecca role.

IT IS a comparatively easy thing for a dancer to become a playwright. Provided he is equipped with intelligence, imagination and a sense of the dramatic he can accomplish the leap as did Martin Brown last Monday night with "A Very Good Young Man." Brown used to be one of the most graceful and skilful high-steppers along Broadway and his services were much in demand by producers of musical plays. Suddenly he went into obscurity. Chroniclers of the Rialto's frivolous activities wondered at his absence. But Brown remained in hiding until he had completed two or three plays—and now by the grace of Arthur Hopkins he has become a full-fledged playwright.

On the other hand it is difficult for a playwright to become a dancer—a successful exhibition dancer. Only one, within our memory, has ever achieved the unusual glory—A. Baldwin Sloane. While Sloane cannot be called strictly a playwright nevertheless he is a librettist and composer and he gave up a lucrative profession temporarily to terpsichore his way to fame.

WHERE are the press agents summering this year? Well, not a few are entering on military service, and thereby are gratifying a wish often deferred—to camp out.

Except, of course, there is a difference. Instead of fishing, for instance, there are the drills, not with rod but with rifle. That is rather some difference.

Anyway, here are a few we can account for. Joe Drum, assisted by his clever wife, is drumming up business at Luna Park; Benny Atwell has hied himself to Milwaukee in the interests of a stock company; Jimmy Hutton, dean of them all, is in Chicago glorifying some more old Riverview park, his long-time charge; and Eddie Rosenbaum is going to Boston to prepare that cultured center for the shock it is to receive when Salome does her Dance of Seven Veils on the screen there.

So, all in all, you see the press agents are having a reg'lar I. R. T. of a time—referring, of course, to the new "H."

INTERESTING—and authentic—figures on the earnings of stage folk are contained in the income tax returns. Nine hundred and fourteen actors, singers and musicians showed a total income of \$11,128,000, making an average of more than \$12,000. There is a figure to stimulate the other 170,000 not making returns. Five of these incomes were in excess of \$150,000.

CAMP CIRCUITS NOW COMBINED

Tour Doubled, and Permanent
Musical Stock Companies Used

At a special meeting of the Military Entertainment Committee of the War Department Commission on Training Camp Activities, called by Malcolm L. McBride of Washington in the office of Daniel Frohman last Monday, the two Liberty Theater circuits were combined and all attractions will be booked for it in the New York office of the War Department, 1520 Broadway, by J. Howard Reber and staff.

Under the old plan of two circuits it was impossible to play some of the attractions that had been booked recently in some of the smaller camps because of small stages. Under the present plan all Liberty Theater stages will be standardized, enabling every camp to have the same quality of entertainment.

In discussing this plan Mr. McBride said: "Considering the improved quality and importance of attractions obtainable through the co-operation of big New York producing managers, we have desired for some time to place our circuit on a more businesslike theatrical basis; with mileage reduced to a minimum we can now offer a tour of thirty-two weeks instead of sixteen."

In the camps where, because of the location, mileage has been prohibitive, permanent musical stock companies will play. These are now playing successfully in Camps Kearny, Cody, Fremont, Lewis and Taylor. George Sargent, manager of the Liberty Theater at Camp Kearny, will be in charge of the stock companies now playing, and John C. Travis will be general director of the future stock companies. His office will be in the War Department, 1520 Broadway. J. Howard Reber will be in charge of all bookings. He will be assisted by Harry O. Stubbs. John C. Travis will also serve as special assistant to Mr. Reber in an advisory capacity, as will Daniel Frohman, Franklin Sargent, Kate Oglesby, Augustus Thomas and Malcolm L. McBride as members of the Military Entertainment Committee.

STAGE WORKERS WIN WAGE FIGHT

Nine Washington Theatres
Sign Contract for Big Increase

The Department of Labor has officially announced that the wages of theatrical employees in the theatres of Washington will be increased 40 per cent. A year's contract was signed Monday by representatives of the union and the managements of the Belasco, Keith's, National, Poli's, Gayety, Folly and Casino Theaters. Managers of the Cosmos and Lyceum Theaters also have signed.

Demands for better working conditions and increase in wages were presented by the union more than a month ago. Saturday the managers appealed to the Department of Labor to mediate. Rowland B. Mahany, commissioner of conciliation, met with the managers and the union Saturday afternoon. Mr. Mahany said that the basis of agreement was satisfactory to both sides, illustrating the value of arbitration over the once popular strike.

THEATRICAL NEWS OF THE WEEK

Messrs. Shubert and Williams to Produce Wilde Play—Rehearsals of "An Ideal Husband," the play by Oscar Wilde, with which the Messrs. Shubert and John D. Williams will open the season at the Comedy Theater on Monday, Sept. 16, have begun. The Comedy Theater reverts to the management of the Messrs. Shubert this season, having been occupied for the last three years by the Washington Square Players. The principal people who will be seen in the cast of "An Ideal Husband" are Norman Trevor, Cyril Harcourt, Constance Collier, Peggy Hopkins, Julian L'Estrange, and Beatrice Beckley. "An Ideal Husband" was produced in London at the St. James Theater by George Alexander, with Lewis Waller and George Alexander in the leading roles, and was a great hit.

Miss Anglin Completing Coast Tour; to Open Fall Season in Brooklyn—Margaret Anglin is completing her Pacific Coast tour and will come East to open at the Montauk, in Brooklyn. James Shesgreen has come on to prepare for the event.

Cyril Maude Arrives for Season in New York—Cyril Maude, the English actor-manager, has arrived from London to play under the Frohman management. He will open at the Empire Theater on September 30 with "The Saving Grace," by C. Haddon Chambers, which ran 200 nights in London last season at the Garrick Theater, with Charles Hawtrey in the principal role. When he is rehearsing in the daytime Mr. Maude will lecture at night on "What the Women Are Doing in England," and when he is playing at night he will lecture in the afternoons. It was impossible to overestimate, he said, the enthusiasm aroused in England by the fine showing made by the American soldiers in France.

"Everything" Begins Season at Hippodrome—Thursday marked the opening of the new Hippodrome season. This year's spectacle, which is known as "Everything," and which THE MIRROR will review in its next issue, was staged, as in the case of the past productions of the Dillingham regime, by R. H. Burnside. The music and lyrics are by Lieut. John Philip Sousa, Sergt. Irving Berlin, John L. Golden, Percy Wenrich, William Jerome, Raymond Hubbell, Harry Tierney, William Daly, Joseph McCarthy and J. F. Mahoney. The cast of principals includes DeWolf Hopper, Houdini, Belle Story, Charles T. Aldrich, Bert Levy, "Bluch," Arthur Geary, Will J. Evans, Earle Reynolds, Stella Norelle, Desiree Lubovska, Marion Saki, Gerda Gulda, Helen Paterson, Peggy H. Barnstead, Nellie Donegan, Inez Bauer, the El Rey Sisters, Tom Brown's Clown Band and about twenty other featured entertainers.

"The Star," New Ditrichstein Play, Now in Preparation—Messrs. Cohan and Harris announce that the title chosen for Leo Ditrichstein's stellar vehicle the coming season is "The Star," an original play in three acts by Mr. Ditrichstein and A. E. Thomas. Rehearsals of "The Star" are going on under the personal direction of Mr. Ditrichstein, and the play will be produced out of town during the second week in September. Mr. Ditrichstein's supporting company in "The Star" will include, among others, Margaret Dale, Katherine Proctor, Cora Witherspoon, Lyster Chambers, Robert Cummings, and William Ricciardi.

Captain Malone Here from Britain to Stage New E.-C.-G. Production—Captain J. A. E. Malone, the English stage producer, just arrived, is rehearsing the new English musical comedy success, "The Maid of the Mountains," at the Century. It will be produced at the Casino Theater early in September by William Elliott, F. Ray Comstock and Morris Gest. Captain Malone sailed from this port in August, 1914, to join the British army. He has had three and a half years of active service in England and France and is now on the reserve list, coming to America by special permission to stage the Elliott-Comstock-Gest production.

"Rainbow Girl" Opens in Chicago—After a run of six months at the Gaiety, "The Rainbow Girl" has gone to Chicago, where it opened at the Illinois Theater on Aug. 25.

Nora Bayes Opens in "Look Who's Here"—Trenton, N. J., is the first city to see "Look Who's Here," the new musical play in which Nora Bayes is to be seen this season. It was staged by Leon Errol. Harry B. Smith wrote the book and lyrics and A. Baldwin Sloane composed the music. In the cast are Hal Forde, Irving Fisher, Al Fields, Arthur Deagon, William Kent, Lew Cooper, Viola Cain, Florence Morrison, Mercita Esmonde, Jane Elliott and others, with an Adamless chorus as a background.

Stage Women's War Relief Has New Service House—The Stage Women's War Relief has opened a new Service House at 251 Lexington Avenue for men in uniform. This is one of the most important activities of the organization. At the house the Stage Women's War Relief plans to care for from 200 to 300 men a night, giving them lodging and breakfast for the nominal sum of 25 cents. A canteen will be operated in connection with the Service House on Sundays.

Stuart Walker to Send "Book of Job" on Tour—Demands for a continuance of "The Book of Job" have persuaded Stuart Walker to send on tour this season his unique Biblical production of last year.

Cast Representing Allies Will Open Gala Season in New York—America, Italy, Spain and France will be represented in the "Aida" cast arranged by the San Carlo Grand Opera Company management, when that organization opens its second New York engagement at the Shubert Theater on Monday, Sept. 2. Elizabeth Amsden, the former Chicago Opera star, will sing the title role; Salazar, the tenor from the land of the Dons, and Royer, the French baritone, will be in the cast, while the two bass roles will be sung by DeBiasi and Cervi, both Italians. Marcella Craft, Ester Ferrabini, Zinovieff, the Russian tenor; Estelle Wentworth, and Queena Mario, the latter from the Sembrich studio at Lake Placid, are other artists to be heard in the course of the engagement.

Charlotte Walker to Tour in "Nancy Lee"—Charlotte Walker will go on tour this season in Eugene Walter's play, "Nancy Lee." Among her dates are the Standard Theater, Oct. 7, Bronx Opera House, Oct. 14, and Loew's Seventh Avenue Theater, Nov. 4.

Producer Klauber's First Production Scores Hit in Washington—Adolph Klauber's production of the Arnold Bennett comedy, "Helen with the High Hand," which was successfully tried out in Washington, is to come into New York about Oct. 15. Lee Shubert, who saw the play, has promised that a theater will be found for it. In spite of the hottest week that Washington has known in forty years, "Helen with the High Hand" was heartily received there. Estelle Winwood and E. Lyall Swete have been retained by Mr. Klauber for the New York production. President and Mrs. Wilson saw the play.

New Lessees of Fulton to Present "A Home-Made Hero"—The Fulton Theater, now under the management of Oliver D. Bailey and Nathan D. Smith, the new lessees, will open its 1918-19 season in the first week of September with "A Home-Made Hero." The cast includes William Ingersoll, Ralph Kellard, Lily Cahill, Evelyn Carter Carrington, Elmer Grandin, Ray L. Royce, John Terry, Leo Lindhard, Alf Hilton, Charles Frischer, Harry Sherwood, and Walter Shuttleworth.

"Blue Pearl" Company Organizing for Chicago—Owing to the success of "The Blue Pearl" at the Longacre Theater, the Shuberts will pursue the same plan in its handling as with "Maytime" and organize another company at once which will open at the Garrick Theater, Chicago, in October. This will be a special company as good as that at the Longacre Theater. After the Chicago company has been established it will be brought to New York and exchanged with the New York company.

Comedy by Eleanor Gates to Open in Philadelphia—"Phoebe Pretends," a new comedy in three acts by Eleanor Gates, will be presented by E. B. Manner, by arrangement with Klaw and Erlanger and George C. Tyler, at the Broad Street Theater, Philadelphia, on Sept. 2. The comedy will remain there two weeks, and will be one of the earlier offerings of the season in New York. It deals with life in a small American community. In the cast are Elizabeth Kennedy, Lettie Ford, Frank Andrews, Robert Lowe, Lionel Adams, Dianthe Pattison, Mabel Freneyer, Harriet I. Mendel, Marcia Harris, Edward S. Forbes, Sallie Bergman, and Helen McDonald.

Al Jolson Arrives from California to Reopen in Sinbad—Al Jolson has returned to New York from his California vacation. He will resume his season in "Sinbad" with a matinee performance at the Century Theater on Sept. 2, his one hundred and eighty-eighth since the extravaganza opened at the Winter Garden.

Mitzi Hajos Opens Season for Henry W. Savage—Saucy little Mitzi Hajos sang, danced, mimicked and tumbled through a new musical play, "Head Over Heels," suggested by Halbro Bartley's story, "Shadows," at George M. Cohan's Theater, Thursday, opening the season for Henry W. Savage. The book and lyrics are by Edgar Allan Woolf, the music was composed by Jerome Kern, and the piece was staged by George Marion. Julian Mitchell arranged the dancing numbers. "Head Over Heels" will be reviewed in the next issue of THE MIRROR.

"Charley's Aunt" to Begin Tour in September—Miller & Risser's production of "Charley's Aunt," which is being staged by Thomas Coffin Cooke, will begin its tour at Newport News on Sept. 2. It is being booked by Klaw & Erlanger. A few of the principal theaters in the army cantonments will be visited in the course of the season, and at the close of the regular season fourteen or more will be played.

Mabel Wilbur to Be Prima Donna of "Her Regiment"—Talent from various quarters and of various description is being recruited by Abe Levy and Max Plohn, who are entering the producing field with "Her Regiment," a musical play, as their trail blazer. They have just engaged Mabel Wilbur as prima donna of the piece. Roland Hogue, an Australian singer, and Cordelia Hagger, of the varieties, are other engagements.

"Lightnin's" Premiere Aug. 26—The latest Winchell Smith-John L. Golden production, "Lightnin'," will have its initial performances in this city at the Gaiety Theater on Aug. 26. "The Rainbow Girl," now at the Gaiety, will end its engagement next Saturday night, leaving the house closed for one week.

Chicago Has "The Rainbow Girl," "A Tailor-Made Man" and "Turn to the Right" as New Attractions—The big event in amusement circles of the week in Chicago is the reopening of the Illinois Theater on August 25 with Klaw and Erlanger's musical comedy success, "The Rainbow Girl," direct from a six-months run at the New Amsterdam and Gaiety Theaters in New York, with the original company.

There is a change in the bill of the Cohan Grand for week Aug. 25, Victor Moore and Peggy O'Neil having taken "Patsy on the Wing" away on the evening previous. "A Tailor-Made Man," with Grant Mitchell, a new comedy by Harry James Smith, is the new bill.

On the same evening Smith and Golden bring back to Chicago, to the Olympic, "Turn to the Right" following Fiske O'Hara, who left Saturday night, Aug. 17.

On Saturday night, Aug. 31, Fred Stone, in "Jack o' Lantern," begins tenancy of the Colonial, and has the honor of being the first booking under the Klaw and Erlanger and Harry J. Powers regime.

The National is now open, the season having been inaugurated Sunday, Aug. 18, "The Little Mother to Be" being the attraction. John P. Barrett will continue as house manager and will book independently.

Henry Miller and Ruth Chatterton are announced to leave the Blackstone Saturday night, Aug. 31.

At the close of their engagement at Powers' Saturday night, Aug. 17, May Robson and her company in "A Little Bit Old Fashioned" departed at once for Boston, where they opened at the Hollis Street Theater for a run of ten weeks. A visit to Powers' during the extreme hot spell revealed almost main floor capacity and a pleased audience. Some of the audience seemed to think Miss Robson's part was much overdrawn—not true to life. Burr Caruth was her leading man. Others in the Chicago cast were Lillian Harmer, Howard I. Smith, Peggy Cameron, C. A. Winters, Jesma Shattuck, Edith Conrad, J. A. Kiernan and Henry Lester.

"Information, Please" to Open the New Selwyn Theater—"Information, Please," a play by Jane Cowl and Jane Murfin, will open the new Selwyn Theater in Forty-second street. In the company with Miss Cowl will be Orme Caldara, Henry Stephenson, Harry Hanlon, Cecil Owen, Phillip Hubbard and others.

Jeff de Angelis to Tour in "Rock-a-Bye Baby"—Jefferson de Angelis has been engaged by Selwyn & Co. for "Rock-a-Bye Baby." That piece will begin its tour at the Majestic Theater, Brooklyn, Sept. 9. Others in the company are Louise Dresser, Edna Hibbard, Dorothy Dickson and Carl Hyson.

Dixon's Third Avenue to Play Dramatic Stock—Dixon's Third Avenue Theater at Third avenue and Thirty-first street, one of the oldest playhouses in New York, will open its season as a dramatic stock house on Labor Day. The first attraction will be "Cheating Cheaters," with Marguerite Fields in the leading role.

American Plays at Yorkville by American Actors—Adolf Philipp, who will shortly celebrate the twenty-fifth anniversary of his career as a manager, actor, author and producer, will inaugurate a new policy at his Yorkville Theater on East Eighty-sixth Street, near Lexington Avenue, commencing the early part of September, when American plays by American authors will be offered theatergoers and presented by capable casts of all American actors.

"Tell That to the Marines," a timely play in three acts from the co-authorship of Adolf Philipp and Edward A. Paulton, will be the first production. Both authors are responsible for "Adele," "The Midnight Girl" and "The Girl Who Smiles."

Thomas A. Wise in Local Premiere of "Mr. Barnum"—Rehearsals of the comedy, "Mr. Barnum," in which Thomas A. Wise is to appear under the management of Charles Dillingham, are under way. The piece will have its first performance in this city shortly at the Criterion Theater.

Special Program Mention for Actors From "Over There"—Winthrop Ames has announced that actors who go over to France will have, on their return, a footnote on the program of productions in which they appear saying they played for "America's Over There League." All the big producers are expected to adopt this practice.

Johnson Says Nothing New Has Transpired on the Tax—Ligon Johnson, attorney for the United Managers' Protective Association, reports that nothing new has developed in Washington on the railroad transportation rates nor on the proposed doubling of the tax on theater admissions.

Galli-Curci Sued for Auto Injury to Boy—Amelita Galli-Curci, grand opera singer, has been sued in the Supreme Court for damages because her automobile ran down Benjamin J. Mendelssohn, a youth, on July 16, through the alleged neglect of the driver. Pauline Mendelssohn, mother of the plaintiff, was named by Supreme Court Justice Ford to bring suit in his behalf.

Marie Cahill Coming to New York in "Just Around the Corner"—After weathering four weeks of torrid weather in Chicago, at the Cort, Marie Cahill is coming eastward in her new offering, "Just Around the Corner." She will play several cities en route and open here in October. The play, a comedy with songs, has been re-written largely by William Anthony McGuire.

"The Woman on the Index" for the Forty-eighth Street Theater—"The Woman on the Index," a play written by Lillian Trimble Bradley and George Broadhurst, will be presented by Mr. Broadhurst at the Forty-eighth Street Theater August 29. The cast includes Julia Dean, Amy Ricard, Alison Skipworth, Eugene Blair, Camilla Dalberg, Lester Lonergan, Lee Baker, George Probert, Walter Ringham, Henry Miller, Jr., Harry Hadfield and George Le Soir.

Majestic Theater in Buffalo Booking Many New York Successes—The Majestic booking layout for the coming season in Buffalo is a bright one. Most important of the early events announced by Manager Dr. Peter C. Cornell is the opening of the house on Labor Day with Otis Skinner's new play "Humpty Dumpty." During the season Klaw & Erlanger and George C. Tyler will send their latest and most successful productions, it is said, Cohan and Harris, Charles Dillingham, Florenz Ziegfeld, Jr., Henry W. Savage, Henry Miller, Arthur Hopkins, Augustus Pitou, William F. O'Connor, John Cort, Smith and Golden, Sam Blair, Charles E. Cooke and Abe Levy also will be represented with their latest stage offerings. The Majestic is looking forward to its most successful season.

"Queen of Movies" to Be Revived with Florence Holbrook—"The Queen of the Movies," originally produced by Thomas W. Ryley several seasons ago, is to be revived. Clarence Weis and J. Sealskin, manager of a theater in Savannah, Ga., are making the production, and Mr. Ryley is lending a hand at staging it. Florence Holbrook will star in the piece.

Evangelist Downing Returns to Stage in "Ten Nights"—Robert Downing, the actor-evangelist, after an absence of ten years from the American stage, during which time he has been engaged in church work, returned to the stage last week at Providence, R. I., in a spectacular scenic production of "Ten Nights in a Barroom," modernized by James W. Castle, and replete with specialties and music. Mr. Downing had the role of Joe Morgan.

"Watch Your Neighbor" in New York Soon—"Watch Your Neighbor" is expected soon to be seen in the metropolis. This breezy play of the war and spies and love was written by Leon Gordon and Le Roy Clemons. It was a great success in Los Angeles, and just now Oliver Morosco is deciding whether the title shall be retained or whether another should be substituted.

Shubert-Riviera to Have Three Matinees Weekly—The Messrs. Shubert have arranged for three matinees weekly at the new Shubert-Riviera Theater at Ninety-seventh Street and Broadway—Tuesday, Thursday and Saturday, with the Tuesday and Thursday matinees at popular prices. The first week there will be four, as the first attraction, "The Eyes of Youth," with Alma Tell, will open with the matinee on Labor Day.

Fulton Theater to Begin Season With "The Home-Made Hero"—The new play which will open the Fulton Theater about the first week in September under the management of the new lessees, Oliver D. Bailey and Nathan D. Smith, finally has been named "The Home-Made Hero," its original title, "The Yellow Streak," having been found misleading. The piece, which is by Mr. Bailey, deals with phases of the war "over here" which are said to have hitherto remained untouched by either dramatists or novelists.

Joseph Santley to Be Seen in Miniature Musical Comedy—Kern, Bolton and Wodehouse have devised one of their characteristic entertainments for Joseph Santley, who will appear in it at the Princess with Ivy Sawyer. The piece is as yet unnamed. It is ready for rehearsal. Robert Milton and Edward Royce are to stage it.

Belmont Theater to Open with Comedy in September—The Belmont Theater, in West Forty-eighth Street, will be opened by Iden Payne on Sept. 9 with "Crops and Coppers," an American comedy, written by Theresa Helburn.

"Tiger Rose" to Move to Manhattan Opera House—"Tiger Rose" will be transferred to the Manhattan Opera House Labor Day in time to make room at the Belasco Theater for Otis Skinner's new play. "Tiger Rose," which will have then enjoyed a run of over four hundred consecutive performances in the Belasco, is to stay four weeks at the Manhattan Opera House and then make a tour of the principal cities with the original company intact.

Opening of "Where Poppies Bloom" Postponed—Owing to the illness of the star, the opening performance of "Where Poppies Bloom," Marjorie Rambeau's new starring vehicle, was postponed to Monday night from last Wednesday night as originally scheduled. Miss Rambeau is suffering from laryngitis.

New Play, "Enemies Within," by A. H. Van Buren and Kilbourn Gordon, Seen in Hartford—The Poli Players presented "Enemies Within" for the first time on any stage at the Palace Theater, Hartford, during the week of Aug. 19. The play, an offering of exceptional merit, is the work of A. H. Van Buren, in collaboration with Kilbourn Gordon, general press representative for William A. Brady, and Ernest Howard Culbertson, Washington newspaper man.

The plot opens in the home of the Assistant Secretary of War in Washington. Hansen, German spy, has won the confidence of the family, and finally, with the unwitting assistance of the Secretary's son, he gains possession of plans for the great Allied drive. In the final scene Marion Dawes, the Secretary's daughter, with the assistance of Capt. Philip Van Ward, completely upsets the carefully laid plans. This setting, a launch upon the Potomac River, is remarkably effective, and the flight from the pursuing destroyer is particularly realistic.

A. H. Van Buren did splendidly in the captain's role; Florence Rittenhouse and DeForrest Dawley gave exceptional performances. Russell Fillmore, Faith Avery, Lawrence Brooks, Walter Poulter, Joseph Holicky, J. Hammond Dailey, J. J. Owens and Frank Armstrong contributed fine support. All members of the company were at their best.

William A. Brady and A. H. Woods will attend later in the week. Other producers have representatives in the city. The play probably will be seen later on Broadway. It is well worth while, having an interesting plot, engrossing action, emotional interest and humorous relief.

NEW STAGE PRODUCTIONS IN REVIEW

"She Walked in Her Sleep"

A Farce in Three Acts by Mark Swan. Produced by George Broadhurst at the Playhouse, Aug. 12.

Charles Prescott.....Robert Ober
William Bruce.....Arthur Aylesworth
Dr. Roscoe Keith.....William Jefferson
Ted Lennox.....Walter Lewis
John Arnold.....Walter Walker
Daphne Arnold.....Alberta Burton
Serena Lennox.....Isabel Irving
Maude Bruce.....Helen Lackaye
Mamie Cassidy.....Eva Williams
Katherine Prescott.....Leila Frost
Billboy.....Albert Bushee

New York has had its war play, its mystery play, and its comedy, and it only remained for a farce to be added to the season's offerings. The new Mark Swan production is pure farce. It does not pretend to be anything else and it has already taken its place among the best of its kind.

Of course no one will deny that when a young girl takes to somnambulizing in a New York hotel embarrassing and complex complications are very apt to occur, and that is exactly what happens in "She Walked in Her Sleep." It makes it all the more difficult that the young girl in question does not know that she does not sleep calmly through the wee small hours of the night, that she has a father who tries to keep it from her, and a physician who, though he is a well meaning sort of a fellow, has never been able to learn that discretion is the better part of valor. The girl's midnight wanderings take her into the apartment of a young married couple during the absence of the little wife.

LAUGHTER COMES EASY

And from that time on life becomes an exceedingly dangerous matter for all those concerned, for the disappearance of a tube of explosives only tends to make bad matters worse. If there is anyone who does not get some hearty laughs out of the various scrapes and wild vagaries of these tremendously earnest young people, well—but it is useless speculating, because it is impossible to imagine any such person. There is much that is "different" to make the laughter come. For one thing, there is a comedy servant girl who is highly amusing, even though you do get rather an overdose of her. And there is a little bit of everything for those whose tastes differ.

The cast is excellent throughout. Leila Frost is genuine and appealing in the role of the young wife and Robert Ober as the husband is pleasing. Another young couple are excellently acted by Arthur Aylesworth, who is intensely amusing, and by Helen Lackaye, who gives a thoroughly accomplished performance. Eva Williams as the slavey provokes much laughter. Isabel Irving lends her usual charm and skill to the role of a tactful mother-in-law.

The production is splendid and many beautiful gowns are displayed during the three acts.

"Yip, Yip, Yaphank"

"Yip, Yip, Yaphank," which, according to the program, is "a musical mess cooked up by the boys of Camp Upton," pleased immensely the large audiences that attended the week of performances at the Century Theater.

Irving Berlin, who was drafted last winter and is a Sergeant, wrote the words and music and also appeared in the scene representing a company street at Camp Upton.

There was a burlesque of the day the "Follies" came to camp, and Private Guy Kendall, as Ann Pennington; Private Belles as Marilyn Miller, and Private S. Cutner as Eddie Cantor, gave clever impersonations.

As ponies and show girls, with blue chins and knock-knees, a score of rookies did all that was expected. Sergt. Bauman and Private Fitzpatrick imitated Savoy and Brennan, and others appeared in clever vaudeville specialties. Benny Leonard gave a boxing exhibition.

In a stirring finale soldiers marched down the aisles, upon the stage and on board a transport to the tune of "We're On Our Way to France."

"Under Orders"

A Drama in Four Acts, by Berte Thomas. Produced by A. H. Woods at the Eltinge Theater, Aug. 20.

Mrs. Ford.....Effie Shannon
Frau Hartzmann.....Shelley Hull
Arthur Ford.....

A novel war play was produced last Tuesday at the Eltinge Theater when A. H. Woods presented "Under Orders," with Shelley Hull and Effie Shannon.

It deals with four people, but requires only two to act it.

It is somewhat of a task for two players to assume the burden of an evening's entertainment, but the first night audience was manifestly enthusiastic over the experiment.

Berte Thomas' play is distinctly original. It is woven about twin sisters, one of whom has married a German, the other an American living in England. Both have sons of the same age who go to the front. The American boy is captured and taken to a prison camp from which he escapes. His aunt does all in her power to help him.

The German officer goes to England as a spy, impersonating his cousin, whom he resembles strongly. The American woman soon discovers that he is an impostor and despite his threats for her son's life gives him over to the authorities. Her mind becomes slightly affected by the loss of her son by her own deed, as she thinks, and it takes all his ingenuity and patience to win her recognition when he finally does return.

That is the outline of the play, but it also contains many delightful lit-

tle human touches in the scenes between the mother and son. Of course "Under Orders" is written in a very serious vein. It contains little of the lighter side, the keynote being tense and subdued throughout. Whether or not this "mother" play, built on the most modern of subjects, will prove popular is a question that the public will settle for itself.

The cast shared the honors equally. It was indeed a triumph for Effie Shannon. Her performance throughout the entire play was intelligent, real, vital. Never once did she strike a false note, never once did she wander off the key. Both as the German and the English woman she was equally polished, equally real.

Shelley Hull had trouble with his German accent, and when he didn't have trouble he forgot about it altogether. But he, too, gave a splendid characterization. He was boyish, yet manly and direct, and he, too, deserves high praise for his arduous labors.

"Double Exposure"

A Comedy by Avery Hopwood. Produced at the Teck Theater by Edgar Selwyn, Aug. 20.

BUFFALO.—With the producer, Edgar Selwyn; the author, Avery Hopwood, and a New York theatrical party in attendance, the new play of personalities, "Double Exposure," received its premiere in the Teck Theater last evening, and kept a capacity audience in an uproar throughout its entire three acts. The screamingly funny farce also opened the regular fall and winter season at the Teck. In "Double Exposure" Mr. Hopwood has far outdone his "Fair and Warmer" and "Seven Days."

"Double Exposure" is decidedly human in its characterizations and there is a laugh in every line. The plot is novel and at times daring. The three scenes take place in a Gotham apartment house. The troubles of two young couples who have drifted into false ways of thinking provide Mr. Hopwood with an infinite amount of material with which he has exercised all his talents for fun-making. And he neglects no opportunity. In order to entangle his play folk in a seemingly unextricable maze of misunderstandings he calls in, the exercise of his magic succeeds in causing the poor unsuspecting males in the case to change their astral bodies and retain, at the same time, their material selves.

The roles of the two husbands are taken by John Westley and John Cumberland. The former is dissatisfied with his married life, and when he makes this plain to his wife, played admirably by Francine Larrimore, the latter bursts into tears, only to be found by the Indian mystic. In an effort to heal the wounds of the little wife, the

mystic changes the astral bodies of the two husbands.

Janet Beecher plays the role of John Cumberland's wife, and her efforts to determine where he is continually getting his "liquor" provide some of the funny situations. J. Harry Irvine is splendid as Baba Mahrati, the Indian mystic. Grace Hoyle, who takes the role of Maggie, a maid, plays her small part well. William Postance and Dan Moyle are good in the minor roles. "Double Exposure" will remain at the Teck all week and open at the Bijou Theater, New York, on Monday evening, Aug. 26.

"Forever After"

A Play in Three Acts, by Owen Davis. Produced by William A. Brady at the Belasco Theater.

WASHINGTON—Alice Brady, who for the past three years has devoted her time exclusively to motion pictures, returns to the speaking stage in the stellar role of "Forever After," a new play by Owen Davis, which affords Miss Brady a character to which by temperament, personality, and that ability which is hers, she is well fitted. The action of the play transports the auditor from a battlefield in France to the gentle, peaceful atmosphere of a Vermont village, from the quarters of the Harvard crew on the Thames, near New London, to a base hospital in France and back again to the quiet country home of the heroine. A notable cast in support include Conrad Nagel, John Warner, Mrs. Russ Whytal, Frank Hatch, Isabelle Lamon, Robert Vaughn, J. Paul Jones, Bernice Parker, Frederick Manatt and Harry Forsman.

William Collier in "Nothing But Lies" comes next, followed by Nora Bayes in the musical play, "Look Who's Here," by Harry B. Smith and A. Baldwin Sloane.

"Some Night"

The first performance of the musical comedy "Some Night," Joseph Klaw's first production, was given at Asbury Park Aug. 19. The company is headed by Forrest Winant and Roma June. Others in the company are Charles Welsh-Horner, Camilla Crune, Grace Edmond, Louis Simon, Thomas H. Walsh, James C. Marlowe, Charles W. Meyer, Charles Hall, Charles Fulton, Jesse W. Willingham. W. H. Post and Julian Mitchell staged the piece.

After three nights in Asbury Park the production will play three nights in Long Branch and then go to the Tremont, Boston, for four weeks. The musical comedy is the work of Harry Delf.

Hyperion Being Remodelled

Workmen are overhauling the Hyperion Theater in New Haven in preparation for the season, which will open the first or second week of September with Jane Morgan and Arthur Howard in the leading roles.

WITH STAGE PLAYS AND PLAYERS

ACTORS' EQUITY ASSO'N

Satisfactory Settlement of Dispute—No Blood from Turnip

Members of the A. E. A. Are Most Earnestly Urged to Immediately



Send Reliable Addresses to the Office of the Association

It is gratifying to know that the outcome of the hitch between an important manager who operates at a distance from New York, and a young actress he had re-engaged for a second season under the equity contract is mutually satisfactory. The young member responded to our reasoning and we were glad to be able to bring the two into a better understanding. The manager wired the A. E. A. his thanks—and there will be no need of an expulsion as threatened.

It is freely predicted that unless some modification of the new railway transportation laws shall be secured so far as they affect theatrical companies there must perforce be fewer touring organizations and more resident ones. In many ways this would be a more gracious state for actors.

Three big producing firms called us up on as many different days during the last week. Each sought to make sure that certain things contemplated in reference to the actors they had rehearsing in their respective productions would not run counter to the standard contract nor to any bond existing between the actors and their association. In every instance the managers were within their rights.

On the other hand two actors came to the office some time ago and related how they had been rehearsing ten days with a new venture, having been induced to accept summer salaries for the New York production. Some phases of their story excited our professional indignation, and the men were advised to ask certain reasonable things and to tell all other A. E. A. members in the cast to quit instantly unless proper assurances should be given them. They did not all comply with our instructions, and as a result four weeks were consumed under preposterously inept stage management culminating in an incredibly hopeless fiasco. No payment for services except in the cases of two persons who succeeded in getting advances. Now the association attorneys are dubiously looking at claims for two weeks' salary as per contract, a collective sum of \$1,500.

It is only fair to record that several managers are actually granting better conditions to companies under their direction than those required by the U. M. P. A.-A. E. A. contract. This is noteworthy because it reaches all members of the casts and not merely a favored few.

Members are expected to send in opinions and suggestions relative to Mr. Arliss' plan for "Wounded Actors" as presented in the August Equity.

By Approval of the Council.

"Erstwhile Susan" for France

"Erstwhile Susan," in which Mrs. Fiske starred, and which is based on the Pennsylvania Dutch story, "Barnabette," by Mrs. Helen R. Martin, is to be played in France for the entertainment of the Yanks. Mrs. Martin has waived all royalty rights on the play during a period when it is to be presented abroad under Red Cross auspices. Though written before any of the European nations became involved in the present war, the book depicts the so-called Pennsylvania Dutch folk—who in reality are of German origin—as a people not to be very much admired, the men in particular being portrayed as cruel and tyrannous. Such a play, it is believed, when shown to the American soldiers in France will not tend to increase their regard for the German race.

Lieut. Crane Killed in Action

First Lieut. Victor O. Crane, Adjutant Co. I, 26th Inf., A. E. F., was killed in action July 19 in the Rheims-Soissons counter attack.

Lieut. Crane was well known in Chicago theatrical circles, and for years was connected with various theatrical enterprises. He was graduated from an officers' training school.

WANTS TO GIVE THEM ALL A CHANCE

George Arliss Would Have Trial Heats of Young Actors and Authors

George Arliss has devised a scheme to discover new players and playwrights. His proposition is that unless some means is offered the actor with ability and the playwright with the bright idea to demonstrate their worth they may have to worry along unheard and unseen. Here are some of the pithy points of Mr. Arliss' idea contained in a circular just sent out:

"To give private rehearsals of plays that they may be seen by managers. The three or four principal parts will be played by actors of distinction who are appearing in New York. The remainder of the cast will be filled by young professional players anxious to be seen by New York managers.

"Thus an author submits a play to a manager. The manager is half inclined to produce it, but is in doubt. With our Theater Annex in existence the manager would decide to give it one of our dress rehearsals. The manager will have the opportunity of supplying his own producer. Only a limited number of subscribers could attend."

ENEMY OPERAS AND PLAYS SEIZED

Royalties Derived from Many Broadway Hits to Buy Bonds

A. Mitchell Palmer, Alien Property Custodian, has taken over the American rights to many enemy owned grand operas, operettas, plays, songs and books. He is collecting the royalties on these rights and will invest them in Liberty Bonds.

On the list of operettas are "Her Soldier Boy," "Alone at Last," "The Star Gazers," "Gypsy Love," "The Dollar Princess," "Pom Pom," "The Gay Hussars," "Sari," "Little Boy Blue," "The Chocolate Soldier," "Miss Springtime," and "The Riviera Girl."

Among the plays are "Madame X" and "The Concert" and many which have been presented in the German language.

The operas include "Salome," "The Jewels of the Madonna" and "The Secret of Suzanne."

Records of operatic arias made by Emmy Destinn for talking machines, and various compositions, including works by Mendelssohn, and Fritz Kreisler's transcriptions from Dvorak also are affected by Mr. Palmer's action.

The books include Professor A. Gudeman's "Latin Literature of the Empire," Arnold Kutner's "Commercial German," Mrs. K. C. H. Dreschel's "Grimm's Die Sieben Reisen Sinbads," Joseph Schrakamp's "German Readings," Max Walker's "Beginner's German," "Influence of Bible on Civilization," John L. Stoddard's Lectures and J. Weingren's "Electric Power Station Engineering." Mr. Stoddard is an American citizen, but is living in Austria.

Francis P. Garvan, Director of the Bureau of Investigation, is conducting an investigation of the entire field of royalties, copyrights, patents and the like to uncover other property of this kind which is still unreported to the Alien Property Custodian.

Caruso Now a Benedict

Enrico Caruso surprised his friends last week by becoming a benedict.

He was married on Tuesday to Miss Dorothy Park Benjamin, a daughter of Mr. and Mrs. Park Benjamin, of 270 West Seventy-third Street. The ceremony took place at the Marble Collegiate Church at Twenty-ninth Street and Fifth Avenue. The marriage was a surprise to most of the singer's friends. The couple obtained the license at the County Clerk's office in the Municipal Building and then motored to the church, where the ceremony was performed by the Rev. Oliver Paul Barnhill. Mrs. John S. Keith of 800 Riverside Drive was the matron of honor and two other woman friends of Miss Benjamin were present. The singer was attended only by his secretary, Bruno Zirato.



Violet Heming, the charming English spy in "Three Faces East"

Charles Meredith and Blanche Yurka in "Allegiance" are horror-stricken by the Lusitania sinking

Peggy O'Neil in a comic moment in "Patsy on the Wing"

Liberty Theater News

"Pershing's Crusaders," the first official United States Government war pictures, opened last week at Camp Grant, Illinois. In connection with the presentation of this film the regimental band of 50 pieces was detailed to the Liberty Theater each night. Division Headquarters issued an official bulletin announcing that every soldier should make an effort to see this picture.

A band stand has been erected in front of the Liberty Theater at Camp Devens, Massachusetts. Concerts will be given every night for 15 minutes prior to the opening of the show.

The song service with which each performance of the Liberty Theater at Camp Devens is opened has proved immensely popular. Jack Archer, the song leader, has made many friends and is getting exceptional results in the mass singing. A favorite song is "Soup."

The vaudeville bill at Camp Beauregard last week consisted of the Gerber Sisters, Craft and Myrtle, Clifford Wayne Trio, Otto and Bryan, Helen Hildreth Company and two reels of comedy.

Harry Neville, sent to Camp Grant from Washington by the War Department Commission on Training Camp Activities to foster theatricals, has organized his first Players Club to appear at the Liberty Theater in two hours of regular vaudeville this week. Colonel C. E. Stodter and Captain A. C. Marriot are assisting Mr. Neville as military dramatic directors. Sergeant V. O. Winken is manager of the club and Private William Joyce musical director.

The manager of the Liberty Theater at Camp Lewis announces the opening of the fall and winter Liberty Theater season with two of Belasco's productions, "The Wanderer" and "Polly with a Past."

The Liberty Theater at Camp Cody opened last Monday with the Orpheum Follies. This musical company is making a big hit with the soldier boys.

Extensive improvements are being made in the Liberty Theater at Camp Cody, Deming, N. M. The building is being painted; new and convenient dressing rooms with electric fans have been built. A special box has been erected for the Commanding General.

Carter, the magician, and his company were the first entertainers at Camp Dodge, Iowa, to enjoy the special War Department ambulance service from hotel and station to Liberty Theater and return.

E. A. Prosser of B Company, 73rd Regiment, and known as the "Human Fly," has been detailed to assist Manager Harry Chappell at the Liberty Theater at Camp Devens. He climbed the rear of the building and pasted a large poster announcing the arrival of Willa Holt Wakefield and her company in "A Bit o' Broadway" for four performances.

R. R. Smith, Director of Liberty Theaters, Washington, D. C., makes the following announcement: Sol Klarberg has been appointed manager of the Liberty Theater at Camp Gordon, Georgia, to succeed James E. Williamson; Ray McCord, assistant manager of the Liberty Theater at Kelly Field, Texas, left the service on Aug. 10, at which time the Liberty Theater was discontinued.

PERSONALS

HENRY DUGGAN has succeeded James O'Neill in the role of Jesse, the father in "The Wanderer." The company is now playing a successful season on the Pacific Coast.

MARY ZEP WILLIAMS, recently with William Faversham in Chicago during the run of "Lord and Lady Algy," is now in New York negotiating for another dramatic production which will be seen here the latter part of October.

HAL SKELLEY will be prominent in the cast of "Fiddlers Three," John Cort's new operetta which opens at the Cort Theater September 2. He plays his first New York engagement in this attraction. Mr. Skelley replaced Walter Catlett in "So Long Letty," and last season played Andrew Tombes' part in "Flo-Flo" on tour.

WALTER CATLIN has been engaged by William P. Orr to play the role of the comedy burglar in the big city company of the "Kiss Burglar," which will go on the road early in September. A telegram was received from Mr. Catlin, who is playing in San Francisco, saying that he will report this week for rehearsals here. He will replace Dave Ferguson.

ARTHUR M. LOEW, son of Marcus Loew, theatrical magnate, is in the military service in Washington and is stationed with the Bureau of Yards and Docks.

VICTOR HERBERT, for the first time in twenty years, played the cello in public at a Lake Placid concert for the benefit of the Red Cross. He also played the piano accompaniments for George Hamlin, tenor, who sang two songs written by Samuel Lover, Mr. Herbert's grandfather. Miss Billie Burke recited a poem by Samuel Lover. A program photographed by Miss Burke was sold for \$400. Total receipts were \$2,500.

SYDNEY THOMPSON, sister of Vance Thompson, has been giving dramatic entertainments in hotels in the Berkshire Hills for an Armenian Relief Fund.

FLORENCE ELMORE, whom cronies of the chorus call just Flo, and who is of the Winter Garden's freshest crop of nosegays, was seized with cramps while swimming ashore from a yacht at Great Neck, and probably owes her life to Mrs. Ernest Truex, who saw her dilemma from the shore and came to her rescue. Flo is filling a small role in the Winter Garden production, and the hope of well-wishers is that she will make the most of her opportunity. Some years ago, in Chicago, when Jimmy Gorman was staging a short-lived musical show for Will Geniz and George Butler, Flo's antics in off-moments at the rehearsals attracted their attention, with the result that she was given an eccentric dance number to do all by her lonesome. It "went over," but the young producers, congratulating themselves that they had auspiciously launched a career, heard no more of Flo—until now.

RUTH OSWALD has been engaged by Henry W. Savage for the leading role in "Have a Heart."

JOSIE INTROPOLI will have a prominent role in "Fiddlers Three," the operetta with which John Cort opens the Cort Theater next month.

WILLIAM HODGE will open his season at the Studebaker Theater in Chicago with the matinee on Labor Day, presenting "A Cure for Curables," the comedy which he presented successfully at the Thirty-ninth Street Theater last year. The Studebaker Theater in Chicago has been the home of many other Hodge hits.

MARGARET VAUGHAN, who was the ingenue in "Old Lady 31," and who made an exceedingly favorable impression as Elsa in "Her Country," is considering offers from a number of producers, but not having so far seen the part which suits her ideas has not yet committed herself for the coming season.

MIRIAM GARCEE—she of "Patsy's School Days" fame—is back in Manhattan after her first Continental season with far roaming "So Long Letty." Miriam is ambitious and talented, and who can say that she may not attempt Shakespeare eventually—if wartime conditions allowed of such heavy fare.

ERNEST MARINI, an Italian artist, who danced at the London Gaiety with Gertie Millar, played in the London production of "Peter Pan," and supported Pavlova for three seasons, has been engaged by Henry W. Savage, to appear with Mitzi in her new musical play, "Head Over Heels."

PEGGY O'NEIL is having things named after her character, Patsy, in "Patsy on the Wing," in Chicago. The attraction has stood the mercurial fire test well, and is now in its ninth week at the Chicago, with cooler weather adding to its business.

Deaths

BONHEUR—After an illness of almost two years, Lucien L. Bonheur died Aug. 16, at Great Neck, L. I. He was fifty-four years old, was born in France and came to America thirty years ago. He was a cousin of Rosa Bonheur, the painter.

Mr. Bonheur was founder of the French Theater in New York, former president of the Alliance Francaise, founder of the Young Folks' League of Montefiore Home, and former president of the French Dramatic Circle.

Marriages

BILLINGS—EDWARDS—E. C. Billings, manager of the Majestic Theater in Milwaukee and Gussie Edwards were quietly married last week. The wedding is the culmination of a romance which started last year when Billings was the manager of the Palace Theater in Milwaukee and Miss Edwards came to the Palace in a playlet depicting the war times of Lincoln.

SHARPE — WHITNEY — Stanley Sharpe, who has been manager of the Winter Garden for a number of years, was married Aug. 20 to Edith Whitney, also of the Winter Garden. The couple left for a short honeymoon in Saratoga.

TABER—HAYES—Irene Hayes, a member of the "Ziegfeld Follies," was married to Robert Taber, of the Lambs Club, by City Clerk P. J. Scully, Aug. 16. The bride was given away by Patrick Kyne, manager of Murray's Restaurant, in West Forty-second Street, who later gave a dinner there for the party.

Mr. Taber is an actor, and has just returned from France, where he has been entertaining the soldiers. He and his bride will start soon for France to continue war work.

WILLIAMS — CLARK — Marguerite Clark, the screen star, and Lieutenant H. P. Williams, of the Engineering Corps, U. S. A., were married last Thursday morning at Greenwich, Conn.

COHAN & HARRIS PLAN 11 NEW PLAYS

"Three Faces East" Inaugurates Busy Season for Producers

Cohan & Harris have announced eleven new plays for presentation in the season just opening. The number is exclusive of "Three Faces East," already produced by them at the Cohan & Harris Theater, and includes two pieces now being written by George M. Cohan. These are "Mrs. Hope's Husband," a dramatization of a story by Gelett Burgess, and "Queed," a play made from Henry Sydnor Harrison's novel of several years ago.

Other plays include "The Star," a comedy of the stage by Leo Ditrichstein and A. E. Thomas, in which Mr. Ditrichstein will appear; "David's Adventure," by A. E. Thomas, based upon a story by Leona Dalrymple; "Three Live Ghosts," a comedy by Frederic S. Isham; "Look Upon the Prisoner," by Rita Weiman; "Irene O'Dare," by James Montgomery, and a new play for Chauncey Olcott.

Three new musical pieces will also be produced. These are "The King's Double," with book and lyrics by Stephen Ivor Szinnyey and William Cary Duncan, music by Anselm Goetzl; "The Beautiful One," by Rennold Wolf and Louis A. Hirsch, and an unnamed piece by Roi Cooper Megrue and Irving Berlin.

There will be two companies each of "Going Up," "A Tailor-Made Man," and "The Little Teacher."

SCENIC ARTISTS END WEEK'S STRIKE

Naming of Arbitration Board Is Net Outcome of Long Wrangle

Gaining nothing of immediate benefit by their walkout, the scenic artists of New York, who quit work five weeks ago at the height of a busy season for the studios, have returned to their tasks, securing, however, an agreement that a committee on arbitration is to adjust any further disputes.

Studio managers had agreed to several conditions imposed by the artists—namely, that forty-four hours constitute a week's work, that pay be doubled for overtime, work at nights and on Sundays and holidays to be considered as such, and that a minimum wage of \$30 be paid assistants. But the rupture of relations came when the artists insisted that the number of assistants employed be limited to one for each artist, whereas the studio managers saw fit to employ as many as four at times.

The studio managers stood their ground, themselves pitching into the work and taking care of only as much as they could under the circumstances. The strike delayed several productions.

Plays Complete Year's Run

"Maytime," now at the Lyric Theater, has completed a year's run at four different theaters in New York. It was produced on Aug. 17, 1917, at the Shubert Theater, and since then it has been played at the Forty-fourth Street, the Broadhurst and now the Lyric.

"The Eyes of Youth," at the Thirty-Ninth Street Theater, also has completed a year's run.

THE BROADWAY TIME TABLE

FOR WEEK ENDING AUGUST 31

Theater	Play	Date of Production	Number of Performances
Astor	Keep Her Smiling	Aug. 5	32
Booth	Seventeen	Jan. 21	258
Broadhurst	He Didn't Want To Do It	Aug. 20	7
Cohan and Harris	Three Faces East	Aug. 13	15
Eltinge	Under Orders	Aug. 20	7
44th Street	Hearts of the World (film)	April 5	332
Harris	Why Worry?	Aug. 23	11
Hudson	Friendly Enemies	July 22	48
Liberty	Going Up	Dec. 25, 1917	299
Longacre	The Blue Pearl	Aug. 8	28
Lyceum	Tiger Rose	Oct. 3, 1917	281
Lyric	Maytime	Aug. 16, 1917	438
Maxine Elliott	Allegiance	Aug. 1	36
New Amsterdam	Ziegfeld Follies	June 18	88
Playhouse	She Walked in Her Sleep	Aug. 12	24
Plymouth	A Very Good Young Man	Aug. 19	8
Republie	Where Poppies Bloom	Aug. 21	13
Shubert	Getting Together	June 3	97
Winter Garden	Passing Show of 1918	July 25	84

IN THE VAUDEVILLE FIELD

PALACE—NEW YORK

Emma Carus Heads List of Headliners on Interesting Bill

Emma Carus in songs, McIntyre and Heath in their second week of fun-making, Frederick Bowers' Song Revue, and Van and Schenck headlined at the Palace, where a varied bill drew crowded houses.

Van and Schenck in good character songs were the particular bright spots. They know just the sort of song stories that appeal, and then proceed to characterize them in their own happy fashion.

Emma Carus—forty pounds lighter, according to her own statement—returned to vaudeville happy to be without a dancing partner, so she said. She proceeded to tell why in song, and introduced William B. Taylor as her accompanist, but we noticed that before she finished her act she was dancing—or rather going through gymnastic feats with him. But Miss Carus does know how to "put over" a song, so with or without a dancing partner she is a welcome addition to the two-a-day.

Frederick V. Bowers' Annual Song Revue, featuring John O'Malley, Boyle and McNeil, the Hodges Family, and the Maytime Four, was an immediate success. There was a cute little missie in socks—and diaphanous gowns—who danced with spontaneity, and a young edition of Eva Tanguay, who manipulated a jazz orchestra all alone and showed herself a finished artist in the "I don't care" school of acting, and other features to commend Mr. Bowers' Revue.

McIntyre and Heath have changed their act for the second week and have brought a donkey into prominence. But in the main it's their ability to call forth "seven and eleven" that counts, and as usual theirs is a happy number.

Jack Wyatt and his Scotch Lads and Lassies in kilts and tartans were full of melody and fun. They sang and danced, played their drums and pipes in the gude old way and found favor at once.

Lloyd and Wells, in song and dance; Moran and Wiser, boomerang hat throwers; A. Robins, "the walking music store," and William Seabury, assisted by Jeanette Hackett in dances, were on the bill, while the American Red Cross presented "The Immortal Allied Fourth of July in Paris, 1918," a stirring picture for the final number.

Hartford—Poli's

"Pretty Baby," a miniature musical comedy at Poli's, proved better than the average. Walter M. Merkel has succeeded Adelmo Vanni, now in the Marine Corps, as manager. He was for six years dramatic editor of the Worcester Telegram.

S. W. SMITH.

Washington—Keith's

Keith's has been attracting capacity audiences. Helen Ware, the eminent emotional actress, under the direction of Joseph Hart, is the stellar attraction. In "The Eternal Barrier," a powerful one-act play, she scores tremendously. An added attraction is Jan Rubini, Swedish violinist, and Mlle. Diane d'Aubrey, French comedy danseuse, with Sig. Santaella at the piano. Others include Bert Swor, blackface comedian; Lillian Fitzgerald, imitative comedienne, with song types of satire and humor, assisted by Clarence Senna; the Boyarr Troupe of Russian singers and dancers, McDevitt, Kelly and Lucy in the sketch, "The Piano Movers and the Actress"; Clara and Emily Barry in song hits and the Duprees, expert unicyclists.

JOHN T. WARDE.

PERSONALS

Leon Errol is producing for C. B. Maddock a new musical comedy for vaudeville. The book is by George V. Hobart, and most of the music has been written by Mr. Errol. The production will run thirty-five minutes, with elaborate scenic and costume effects, and is the first of a series of short musical comedies to be produced by Mr. Errol.

Eva Fallon is considering several offers to go into vaudeville. This pretty musical comedy star has been taking a season off in California.

"Don't Lie to Mamma" is Ralph Kettering's latest sketch to reach the Chicago boards. It is with music.

Albertina Rasch, the dancer, headlining on the Orpheum circuit, has engaged the Danish dancer, Paul Sundberg, to succeed Constantin Kobloff in her act.

Robert T. Haines and his company, including Mrs. Haines and Charles Wingate, started, in Hamilton, Ontario, a long vaudeville tour over the B. F. Keith and Orpheum circuits. They return to the B. F. Keith New York theaters April 15. Mr. Haines will again use Robert Garland's unusual one-act play, "The One Way Out," which met with favorable reception last season.

Cordelia Hagger, formerly associated with George Austin Moore in vaudeville, enters musical comedy as a member of the cast of "Her Regiment," soon to be produced.

Stanislaw Potapovitch already is represented in two productions of the season, with the season in reality not yet open. In "Everything," at the Hippodrome, he devised the solo dance of Helen Patterson, and in "Dolly of the Follies," later to be seen at the Thirty-ninth Street Theater, he produced the interpolated dance feature in which Thamar Swirskia scored a hit out of town.

RIVERSIDE—NEW YORK

Mlle. Dazie, Allan Rogers and Others Drew Large Audiences

A varied bill was presented at the Riverside Theater last week, and it attracted the largest audiences that have been seen there during the summer months.

Mlle. Dazie and her company, which appeared recently at the Palace, were the headliners.

Allan Rogers, a tenor, with an unusually sympathetic quality of voice, won great applause in his selections, and sang in addition to the program a number of songs which he sang to the soldiers abroad.

Jimmy Duffy and Jack Inglis proved to be one of the most amusing numbers on the program. Regina Connelli and Ruby Craven were well received in their sketch entitled "Moondown," which was presented recently by the Washington Square Players.

Burns and Kissen were an amusing pair, and Andrew Tombes and Rena Parker were heartily welcomed.

The Hanlon Duo presented their original skit with success.

New Brighton

The New Brighton has an especially good bill, with John Hyams and Leila McIntyre heading the list in their sketch "Maybloom." Sybil Vane is held over for a second week, and Ben Ryan and Harriette Lee and Joe Jackson are also on the bill.

Bushwick—Brooklyn

The Bushwick was patronized so well that it has not closed this summer. This is due to the temperature remaining cool after the hot spell was weathered. Andy Byrne, orchestra leader of the Bushwick for seven years, appeared as one of the headliners. He was received with enthusiasm. Harry Cline scored with his impression of Douglas Fairbanks. He scaled a wall a la Fairbanks and climbed into the boxes to sell police reserve fund tickets.

WALTER H. HUSTED.

New Haven—Palace

The headliner at the Palace the first three days was "The Bride Shop." Principals and chorus numbered 30. The act was easily the most popular one of the summer season. The girls, gowns, scenery and comedy were equally attractive. Other acts on the bill were Allen and Stone, Italian serenaders, and Shinko and Yoshi.

At the Bijou the feature was "Patriots," a war-time dramatic sketch, by Harry Stuart and company. Whitney's Operatic Dolls, Kennedy and Nichols, DeLaska's Song Revue, Canwell and O'Dea, and Sidney and Townley were the others on the bill.

At the Olympia were six vaudeville acts on the last three days and pictures the first three days.

HELLEN MARY.

AMERICAN—NEW YORK

For Once Bill Is Devoid of Dancing, and Departure Proves Welcome

A program of wide variety, ranging from rapid-fire painters to rapid-fire guns in a trench scene, and including practically all the ingredients of a well-balanced vaudeville bill except dancing, of which there was very little, satisfied the various tastes of a large audience at the American. The arrangement of the program also contributed to the success of the bill in a great measure, the acts being placed in positions of contrast.

The headline offering was a musical farce-comedy of the war, called "A Night in the Trenches," which enlisted the services of half a dozen men and a pretty Red Cross nurse. One of the men capably held up the comedy end of the act with a broadly sketched caricature of a negro orderly.

Arthur Sullivan and company provided twenty minutes of continuous humor in a comedy playlet, "A Drawing from Life."

A bright number near the end of the bill was presented by George Jessell, a vigorous and clever young man with a large amount of personality. His material included some good songs which were put across somewhat in the manner of Al Jolson. Among the other acts were the Lelands, minute painters; Smith and Tossel, a man and woman in black-face comedy; Hanlon and Clifton, novelty acrobats; Zuhn and Dries, who made a distinct hit with some extremely good patter; Merritt and Bridewell, with a group of songs done with such a definite cabaret method that it was almost possible to hear the knives and forks click, and the Alvarez Duo.

Albany—Proctor's

Proctor's Grand offered two exceptionally attractive bills, of which the leading features were Maude Earl in "The Vocal Verdict," Belle Montrose, Jack Norworth's skit, "Somewhere with Pershing," Otto Kerner and Betty Bond.

At the Majestic the leading acts were The Musical Alevenos, Barnes and Burner in a comedy magical act, Lewis and Lynn, singing and dancing, and Angeles and La Croix, sketch artists. GEO. W. HERRICK.

Philadelphia—Keith's

Keith's bill was headed by a musical organization known as "Master-singers." They are appearing this season in a new sketch called "A Fore River." The supporting bill has as featured attractions L. Wolfe Gilbert and Anatol Friedland, song writers; Jean Adair and company in a one-act playlet, "Maggie Taylor, Waitress"; Marshall Montgomery and Edna Courtney, ventriloquists; Emma Stephens in a song number, and Catherine Powell and company.

J. SOLIS-COHEN, JR.

IN THE SONG SHOP

U. S. Marine Corps Adopts "Victory," New Patriotic Hit—Military Vogue of Popular Songs Profitable to Publishers

BY E. M. WICKES

When Life's like subway travel—
They take away the link
And make your money clink
Three times where once it clinked but once;

When Life's hard to unravel,
And the "H" means—Well,
Pay as you enter "fell-mell"
And "pay as you leave," and hit the
gravel—

Now, that's the time to give yourself a
twist.

Just soothe your savage breast and list
To the man who lulls all care
By the latest syncopated air—
The lyricist.

—From "Shrapnel and Shell Shock."

THE BRIGHTEST luster of achievement these days in music circles is to win the favor of the military men. Once a song receives the hallmark of having been holstered by the lusty-lunged Tommies over the trenches, full in the face of the harassed Hun—lo, what greater glory could come to composer or music publisher! It follows, quite naturally, that the sales of such signally honored songs make the presses fairly spin to replenish exhausted editions.

"Victory" is such a song. It has just been adopted by the United States Marine Corps. The writers of it are the same who gave us "Baby's Prayer at Twilight." The song has been dedicated to Miss Ray C. Sawyer, who has been so indefatigably busy in supplying bands "over there" with music to enliven and inspire the boys going after the boches.

A copy of the song will go to every marine in the service. The title page was designed especially for the number by an artist attached to the Marine Corps publicity bureau. Monster editions of the song are now in press for Watterson, Berlin & Snyder, the publishers.

ANZACS TAUGHT FEIST SONGS

Quick to realize the value of military recognition for a patriotic offering, music publishers, with characteristic driving power, are not letting any grass grow under their feet to stimulate the growth of such popularity. For instance, one day recently Solly Cohen spent hours with a band of New Zealand soldiers, teaching them some of the Feist numbers, as well as giving them an interesting insight into the music business as conducted in New York.

Miss Teece, who has toured New Zealand while playing vaudeville, entertained the boys for an entire week at her own expense. She took them to a number of shows, and, made comfortable in automobiles, showed them all the interesting places in and around New York.

Talking of the military and music, one is reminded that the only French-American band in France is entertaining convalescents at the base hospitals in France. The American membership of the band comprises boys from the 127th U. S. Infantry. With the band leader, Theo. Steinmetz, the men are all from Wisconsin.

TO SWELL TOBACCO FUND

While on this subject it is fitting that mention should here be made of what the boys in the popular song business are doing for the soldiers.

Many and varied have been their activities in this direction in the past. The specific instance of their liberality and their willingness to sacrifice where patriotism is the issue to which reference is here made is the announcement of L. Wolfe Gilbert and Anatol Friedland, now playing at Keith's Philadelphia house, that they are going to help swell the "Our Boys in France Tobacco Fund" by giving midnight entertainments in cities where they play the Orpheum time.

A. B. Dick, manager of the fund, is arranging with the newspapers in the various towns to give them all the co-operation possible. "Are You from Heaven?" and "While You're Away" will be featured at the extra shows.

SONG ALBUMS FOR SOLDIERS

Miss Sawyer, to whom "Victory" has been dedicated, has added more work to her daily stint by undertaking to get five thousand of the McKinley Music Company's albums of popular songs to the boys in camp. Judging from some of the letters Miss Sawyer has received relative to the albums, one would be inclined to believe that the McKinley concern has become very popular with the soldiers.

MRS. W. J. HART AIDS U. S.

Although her husband hadn't been dead more than a few days, Mrs. Wm. J. Hart didn't hesitate to sing for the crowd at Times Square a few nights ago in order to help the sale of stamps. Singers from several big shows were there, but Mrs. Hart was the star with the crowd. She is booked to open under the name of Mary Donoghue at the Prospect Theater, Brooklyn, Sept. 2.

PATRIOTIC SONG A HIT

In spite of the fact that Thoma & Son are far away in Fairfield, Iowa, they are getting plenty of orders for their patriotic number, "Here's to Our Boys." The song has had a big boost in vaudeville throughout the West.

San Francisco—Orpheum

The new bill included Tina Lerner, the noted pianist. Her appearance at this theater about two months ago was so eminently successful that a return engagement was welcome. She pleased with her wonderful technique, as before.

The Misses Gordon and Kern, a California duo, played violin and piano and sang. One played the "Humoresque" on the violin, while the other sang "Suwanee River."

"Uncle Jerry at the Opera" was presented by Harris and Manion. Horace Goldin, the illusionist, was with us again.

Ralph Herz is a holdover. Marion Vadie, an excellent dancer, doubles with Ota Gygi, a superb violinist. The act is artistic. They are in their second week.

Valyda, the Creole singer, with Dooley and Nelson, are also in their second week. They made a hit.

All acts remain at this house two weeks. A. T. BARNETT.

Buffalo—Shea's

Shea's presented Mme. Doree and the Imperial Quintette, which replaces her former popular act, "Great Moments from Grand Opera." The members of her quintette are all well-trained vocalists and their ensemble work is especially effective.

Bob Matthews has a new comedy, entitled "The Rounder of Old Broadway," and as his "Dreamland" was a faithful reproduction of Gotham's Chinatown, so is his present vehicle a reminder of the White Light district. William Cale, Joseph Kane and Edna May Sperl appear in support of Mr. Matthews.

Olive Briscoe was on the bill. Her songs are written especially for her and her "patter" is distinctly original. Her present offering is by Herbert Moore, with a special number. "A Bugg," by Al Raub, her accompanist.

Shelton Brooks and Ollie Powers entertained with their own songs and Ott Kerner kept the audience in an uproar with his sketch, entitled "Pep." The Adairs, Edythe and Eddie, old favorites, have a new comedy skit in "The Bootshop."

Lee Rose and Kathryn Moon sing and dance decidedly well, and their act is up to the minute in material and presentation. C. W. TAYLOR.

Pittsburgh—Davis

The Davis Theater headed its bill with a burlesque musical act called "Rubeville." Harry Watson, well known in the burlesque field, headed the cast of ten and played in an admirable manner the part of the country storekeeper. The act included a village band. The company carries a service flag with seven stars, as that number of the original company are now with the colors.

Milo, the singing tramp, delighted his hearers. Semple and Lenhard sang songs and danced in a pleasing manner. Quinn and Caverly had an amusing dialogue with a submarine background.

A number of character songs by Margaret Young made a hit and won many encores for the dainty singer. C. C. LATUS.

Denver—Orpheum

The Orpheum reopened with Mme. Sarah Bernhardt. While not the most opportune time to present the great actress, she was welcomed by enthusiastic audiences.

The Empress offered a double headline bill with "The Brigands from Seville," and Bertie Fowler dividing honors.

The Tabor continues to get its share of the patronage with Pantages time. FREDERICK D. ANDERSON.

Fall River—Bijou

The bill here included Bissett and Scott, Bernard and Merritt, Harry Rose, Strazler's Animals, a one-act comedy playlet, "Why Worry?" and Edward Lynch in a patriotic one-act comedy, "His Liberty Bond." Mr. Lynch was supported by Grace Dale and a good company. The act scored big. Faye and Jack Smith, Charles Ledegar, Jeannette Childs and "A Whirl of Girls," a musical comedy production, were others on the bill. W. F. GEE.

Chicago—Majestic

Adele Rowland headed the bill at the Majestic. Among others were Bennett, Richards and Edith Clifford.

Gus Edwards' Annual Song Revue headlined the bill at the Palace with the opening of the season at that theater. Frances Kennedy and Harry Carroll, the composer, took part in the doings.

The American Theater, Madison street and Ashland avenue, has opened with six well-balanced acts supplied by the Western Vaudeville Managers' Association.

The Rialto presents "Miss America," a musical comedy tabloid based upon a patriotic theme. Of next importance is "Don't Lie to Mamma," the latest Ralph Thomas Kettering sketch, in which laughs pile one on top of another. It has a splendid cast. W. A. ATKINS.

Atlanta—Loew's

"The Golden Bird," featuring a canary bird, is the chief attraction at Loew's Grand. The act consists of a pretty young woman, who performs on the violin and is accompanied by the canary, who is placed in the center of the house. It is something entirely different from the usual run of vaudeville offerings, and proved a decided hit.

Other acts include Mabel and Johnny Dove; Delight, Ethel and Harver; Hill and Bertina, acrobats, and Buddy Walker, juvenile.

Keith vaudeville, at the Lyric Theater, is headed by Felix Adler, assisted by Francis Ross. They appear in a clever sketch, entitled "What Fools We Mortals Be." Sharing honors with this turn are Frances Nordstrom and William Pinkham in a quaint comedy under the title of "All Wrong." Three other good acts complete the bill—Minne Kloter and Mariam Quinn, with singing and dancing; Peyton, Howard and Lizetti, acrobats, and "The Flying Venus," a novel illusion. L. E. WINCHELL.

New Orleans—Orpheum

The Orpheum Theater begins its season Sept. 3.

Loew's Crescent Theater, which remained open all summer, continues to draw satisfactory audiences. Tommy Ray, the singing fireman of the Lusitania, was the headliner and his work was decidedly entertaining. Tom Scott and Ida Christy, the Oxford Trio, White and West, Frank and Olive Thorn, Charles Gibbs, the Dancing Tyrrells, William Stuart and Gladys Gillen & Co. completed the split-week bills.

The Palace played Kalaluli's Hawaiian Entertainers, a competent company of singers, as the headliner. Harry Van Fossen is a good black-face comedian; Mlle. De Amier and Frank Laffel do a novel shooting stunt, and Fleta Brown and Herbert Spencer sing nicely. Eddie Tanner and company, in a comedy playlet, entitled "When We Grow Up," with Clara Bilbert and Elsie Nemeyer in the cast, proved an enjoyable affair. J. M. QUINTERO.

Toronto—Loew's

At Loew's, the Sorrento Quintette, a splendid singing five, proved far above the ordinary and were well received. The O'Neill Sisters scored, also Irving and Ward. DANTREE.

STOCK IN MANY CITIES

WALKER ENDS SEASON

"Jonathan Makes a Wish" Presented for First Time

Indianapolis—It was gala night both for Indianapolis and for Stuart Walker, when his stock company wound up their season of fifteen weeks by presenting Mr. Walker's new play "Jonathan Makes a Wish," for the first time on any stage, at the Shubert Murat, Aug. 12-17. In spite of the intense heat, a large audience, which included more than a hundred members of the Little Theater society who occupied all the boxes in the house, twenty-four in number, eagerly awaited the first curtain.

Mr. Walker has written a beautiful play around the wistful desires of the boy Jonathan, fourteen years of age, whose Uncle John, the head of the house and guardian of the boy, does not and cannot understand him. Another uncle, Nathaniel, and Aunt Letitia do understand and are willing to help him. Things become unbearable and Jonathan decides to run away, but a fall from a barn window injures him. In the delirium which follows the accident, throughout the second act, he imagines himself a hunchback of twenty, roaming around the country, unrecognized even by his own relatives.

It is in this act that Gregory Kelly, who plays the name part, does the best acting of the play. In the third and last act he has recovered, and accompanied by Uncle Nathaniel, runs away in earnest to follow out his desires to be a writer and an actor, aided and abetted by Uncle Nathaniel. Mr. Kelly gave an exceptionally fine performance of the part which was written for him, a performance that will linger with us for many a day. George Gaul made a splendid Uncle Nathaniel and Ainsworth Arnold, as Uncle John, would be hard to improve. The Aunt Letitia of Judith Lowry was sweetly gracious and sympathetic. Beatrice Maude made a quaint and charming little girl as Susan Sample. Edgar Stehli's tramp was a treat. Margaret Mower, Joseph Graham and the two children, John Talbott and Elizabeth Black, gave good support in smaller roles.

Mr. Walker and his company left for New York on the 18th, where "Jonathan Makes a Wish" will be presented within the fortnight. The cast, according to present plans, will remain unchanged for the Broadway production. PEARL KIRKWOOD.

King Play on Poli Circuit

Springfield, Mass.—Barton King has written a play and did not come anywhere near New York to place it. The play has the support of the Poli circuit and will be played by the Poli Players at Springfield. James Thatcher, who has been in New York corraling material for the Poli companies, will go to Springfield.

Season Opens in Butte

Butte—The Empress Theater started on its career as a first-class stock theater on Aug. 18 when "The Eternal Magdalen" started a week's run. Through an arrangement with Loring Kelley, manager of the Kelley-Layne Players, a season of stock productions will be offered by "Uncle Dick" Sutton.

Only the latest popular plays will be presented. Popular prices of 25, 35 and 50 cents will be charged for these plays, the same as bring \$2 in the East. Each production will be complete in every detail and a high-class company of fourteen artists, selected from the best stock companies in the West, has been employed. The cast is headed by Miss Perqueta Courtney, a leading woman of rare ability.

Others in the company are Betty Barrows, Cliff Lancaster, Val Howland, Loring Kelley, Daisy D'Arva, Lee Morris, Dorothy Mitchell, Verne Layton, James Neil, William Heaton. It will be a family stock company and cater to all classes. Billie Belmont will assume active management of the theater and promises a revelation to the theater-going public.

CHAS. U. LANE.

Revive Hatton Play

Los Angeles—The Morosco Stock Company is giving a revival of their former success, "Upstairs and Down," which has, since its initial Los Angeles production, proved its worth and popularity in New York, Chicago and on the road.

Harry Corson Clarke opened his engagement at the Mason with "Hello, Bill!" to fair business, and intends to follow next week with "Why Smith Left Home." Margaret Dale Owen is still playing opposite the veteran comedian, and his supporting cast is adequate and well chosen.

CAPT. LESLIE T. PEACOCKE.

Reorganize Shubert Company

St. Paul—The company of the Shubert Stock in St. Paul has been re-organized for the fall season and will be headed by Frances McGrath and Forrest Orr. It is the intention of the organization, states F. C. Priest, the general manager, to give to their patrons the best and latest releases of stock plays, such as "Cheating Cheaters," "Mary's Ankle" and "The Cinderella Man."

Earl Lee is pursuing his duties as director, to which office he succeeded Guy Durrell three months ago.

New Bedford Re-opens

New Bedford—The New Bedford Theater re-opened as a stock house Aug. 19, under the management of Warren O'Hara. Mr. O'Hara presented stock here two years ago and the return of his company was welcomed by thousands.

This year's company was secured through the New York office of Paul Scott, and will be headed by Alfred Swenson and Enid May Jackson, while William Blake and Rita Davis will play second parts, with Joseph Creehan as juvenile man and Lillian Stuart as ingenue. Lynn Osborne and Robert McClung will portray characters. George McEntee has been retained as stage manager and Frank Kirk as director.

Manager O'Hara opened with "Cheating Cheaters," "Lilac Time," "Erstwhile Susan," "The Brat," and other popular stock releases of their calibre will be shown.

Since closing, the house has undergone extensive alterations. The interior has been entirely refurnished and on the opening date the theater will present a most attractive appearance.

Both Mr. Swenson and Miss Jackson were here two years ago, taking leading roles, and, together with Mr. McClung, are popular among local patrons of stock.

WALTER S. MACPHAIL.

Robins Players to Close

Toronto—"Johnnie Get Your Gun" was the week's offering (Aug. 5-10) by the Robins Players at the Royal Alexandra and proved to be rather an unwise one.

Mr. Robins did not suit the cowboy part, and Frances Neilson was a bit too heavy for the girl. Tello Webb as the director was splendid, however, and Mortimer Weldon as "Grace" was natural. They played to fair business throughout the week.

The Robins Players depart after next week. GEO. M. DANTREE.

Minturn Players Rest

Milwaukee—The Harry Minturn Players are playing their final week of summer stock at the Majestic Theater this week. Their offering is "Her Lord and Master." The players will take a brief rest of two weeks and then they will go to their own theater, the Shubert.

J. W. MARTIN.

"Daddy Long-Legs" for Stock

"Daddy Long-Legs," the play in which Ruth Chatterton and Henry Miller scored such a pronounced success, has been released for stock in restricted territory. Sanger & Jordan are the agents.

RILEY PLAY PRESENTED IN CLEVELAND

Halliday-Lang Players Appear in "An Old Sweetheart of Mine"

Cleveland—Local as well as metropolitan interest was very keen in the presentation at the Opera House this week of the stage version of James Whitcomb Riley's famous poem, "An Old Sweetheart of Mine," by the Halliday-Lang Players. Robert H. McLaughlin, who is manager of the company, made the dramatization, which will have a New York appearance during the coming winter under the supervision of George Tyler.

"An Old Sweetheart of Mine" was just the Hoosier characters made familiar by James Whitcomb Riley come to life. Orphan Annie, enacted by Eva Lang, stepped out of a printed page. So did Jack Halliday's Raggedy Man. Tom Irwin played Doc Sifers; Doc Townsend was played by J. Hooker Wright. The other members of the company fitted into the characters as well as did the principals.

Seeing "An Old Sweetheart of Mine" had the effect of a visit home. The setting, the characters, the situations were all familiar, and Mr. McLaughlin has succeeded in preserving all of the charm and the atmosphere of the poet who conceived "An Old Sweetheart of Mine." ELSIE LOEB.

PERSONALS

Ruth Gates, who for the past two seasons has been the leading woman with the Alcazar Players in Portland, Ore., has not been engaged to head the Castle Square Stock in Boston, contrary to report. Miss Gates is at the present time in New York, and has as yet made no plans for the coming season.

John Gordon has been re-engaged by Clyde McArdyle, manager of the Somerville, Mass., players, to do the juvenile leads for the coming season.

James Thatcher, representing the Poli interests, has secured the services of Mrs. Arthur C. Howard for stock ingenue work in Hartford. Mr. Thatcher left town on Monday and bore a smile of content, having secured some of the best players on Broadway for stock work in the various Poli houses.

Helen Menken, who is playing the ingenue leads with the Poli stock company in Waterbury, is winning many admirers in that city. Miss Menken has played in many Broadway productions.

Frederick A. Colegrove, now with the American forces in France, would like to hear from his friends over here. Address all communications to Private Frederick A. Colegrove, First Battalion, Trench Artillery, American Expeditionary Forces, France, via New York.

**DATES AHEAD
ON PAGE 344**

AMUSEMENT CONDITIONS ALL OVER COUNTRY

EASTERN CITIES

Increase in Population Due to Military Camps and Factories Helps Business—Pictures in Ascendancy

THE MIRROR's canvass of the Eastern theatrical situation shows that the past season upset calculations based on normal averages of former years.

A factor in reckoning the season was the military phase. Camps, cantonments, munition factories, shipyards and increased enlistment at Government war colleges gave certain cities a preponderance of population over others not so favored, with the result that theaters in cities so favored fairly bulged with business, while those of others, with the people deriving no financial benefit from the war, in cases hampered by restricted business and with a war tax on admissions to top off their lean days, turned to the cheaper forms of entertainment.

Where the Eastern states benefited over other sections of the country generally was in the important matter of transportation. With many lines radiating from New York on which trains were perforce kept running with something like regularity, although Government orders put war freight ahead of passenger schedules as elsewhere, Eastern cities did not suffer the isolation that was the fate of so many towns in the far stretches of the country.

Albany, N. Y.

Everything considered, the past season at the Albany theaters was a highly prosperous one, except in the legitimate field, which on the whole proved somewhat of a failure. The vaudeville and burlesque theaters and the houses devoted solely to motion picture productions enjoyed an unusually successful season.

Legit.—Attractions appearing here were of a high character and the bookings included many of the best road companies, but, with the exception of the big musical productions, business was poor and fell below that of last season.

Stock.—For the first time since 1902 no stock company was booked here this summer. There appears to be a favorable field here for a first-class organization for the entire season.

Vaude.—The usual top-notch business was recorded.

Pict.—Features proved popular and met with a more substantial support by the theatergoing public than last year. Indications point to an equally prosperous season unless the increase of the war tax on tickets is adopted, which would affect the box office seriously it is felt. GEO. W. HERRICK.

Allentown—Bethlehem, Pa.

The twin cities of the Lehigh Valley have had a good season and look forward to better business and better amusements. With Bethlehem's normal population of 40,000 increased by a wartime population of about 15,000 and with Allentown's 80,000 and the entire region growing rapidly, the drawing territory of the

local theaters numbers now more than 150,000.

Legit.—First class attractions always get overflow houses. Even second rate musical comedies fill the houses at Broadway prices. Advertised stars on at least two occasions did not appear. In one case the star was known to have been out of the east for a week. Several premieres were offered to us, two got to Broadway for short runs, the rest went to Cain's.

Vaude.—Vaudeville plays to capacity.

Pict.—Feature plays went big. The Strand, Allentown's newest and handsomest picture house, thoroughly established itself.

FORD L. SHOTWELL.

Altoona, Pa.

The theater was rejuvenated in the season of 1917-18, all houses doing excellent business in spite of the war tax. Picture houses added to their patronage by showing weekly news pictures which gave insight into the events of the world war. Legitimate and vaudeville houses enjoyed prosperity, too. Labor conditions helped the theater and will benefit it even more in the season to come.

ELLIS MARCH.

Baltimore, Md.

Attractions to Be Better and More Numerous Than Before

Looking back over the past season brings to mind many highly profitable evenings. The two theaters devoted to the legitimate in Baltimore have reason to feel gratified at the results of the year's business. In fact at no time during the past season have any of the theaters suffered from loss of patronage to any appreciable extent. On the whole, theatrical conditions in Baltimore reflected an unusually active interest on the part of playgoers.

Legit.—The outlook for the coming season is most propitious. Seldom have the prospects been brighter as regards the caliber and list of attractions promised Baltimoreans during the next eight months. Klaw & Erlanger control the booking destinies of Ford's Opera House and the Academy of Music, while the Messrs. Shubert have taken a lease of the Auditorium and will use this house exclusively for their productions.

Stock.—The Colonial Theater on North Eutaw street, which has been dark for the past two seasons, will house a high-class stock company, inaugurating its season the latter part of August.

Vaude.—The Maryland will again offer Keith's vaudeville, and we also have the popular priced houses, each with seating capacity of two thousand. These have proved veritable gold mines to their owners.

Pict.—All film theaters have enjoyed prosperity in the fullest sense. Two houses especially, the Parkway and New theaters, have found their seating capacities unequal to the demands of the public. I. B. KREIS.

Boston, Mass.

Legitimate Attractions Did Large Business—Musical Plays On Top

During the past year many of the legitimate attractions in the Boston theaters have done a large business. Pictures in the legitimate houses also have done well, as witness the four months of "Hearts of the World" at the Majestic. The regular picture houses have had varied business according to their attractions.

As to the coming season, even the most astute managers are unable to make definite predictions. It looks, however, as if musical pieces were to predominate and probably to attract the largest audiences. This summer Rock and White, with the New York Clef Club, came to Boston for two weeks and stayed nine. Today Boston playgoers are crowding the Tremont to see Mitzi in a return engagement of a musical play, and at the Shubert "Maytime" and at the Wilbur "Oh! Lady! Lady!" are drawing crowds. All of which would seem to prove that the Boston public wants musical shows.

D. CLAPP.

Buffalo, N. Y.

Legit.—The past season was not up to normal standards. Legitimate attractions broke even. Prospects for the season now opening are brighter, with the better quota of New York productions reaching here after all-season presentations in the metropolis, to form a nucleus.

Vaude.—Vaudeville held its own. **Pict.**—Pictures showed a gain. The tax on theater admission probably helped the attendance at the picture houses by drawing patrons from the legitimate theaters.

J. W. BARKER.

Elmira, N. Y.

Legit.—The Lyceum, the legitimate house, had a lean season. Attractions were scarce. In May the house was open but one night.

Stock.—The dramatic stock season at the Mozart closed two months earlier than usual.

Vaude.—Majestic, vaudeville and pictures, played to uniformly large business, capacity being the rule. The regular bill continues throughout the summer.

Pict.—Regent is playing to capacity; the Amusu averages large business, and the Colonial is doing well.

J. MAXWELL BEERS.

Fall River, Mass.

The mills are paying the highest wages in the history of the city, and everyone has plenty of money to spend and the theaters receive a large share of it.

Legit.—The season of 1917-18 was one of the best that this city has seen in a long time.

Stock.—We had no stock last season, but at the present outlook a good company would find a gold mine here, as no doubt road attractions will be few and far between.

Vaude.—Very good vaudeville in connection with a strong line of pictures has attracted S. R. O.

Pict.—Feature pictures have attracted large attendance at every performance. W. F. GEE.

New York City

(Continued from page 295)

it a memorable contribution to the season's record. In it was given undoubtedly the superlative performance of the year—that of Lionel Barrymore in the role of Milt Shanks.

Shakespeare was given but little representation. Ibsen fared somewhat better by virtue of Arthur Hopkins's revivals with Nazimova in the stellar roles. Other great dramatists of an elder day were neglected.

Musical comedies increased in number. Indeed 1917-18 might have been called the best musical comedy season of recent years.

Several long runs were established. The co-operation of managers and actors, through their respective organizations, in the matter of a standardized contract, was significant.

Stock.—Stock had no representation except in outlying districts where "neighborhood" audiences are the rule.

Vaudeville.—Vaudeville continued as popular as ever. The Keith houses, the Palace, Riverside and Orpheum, were crowded to capacity at nearly every performance. The theaters controlled by Marcus Loew also reported great success. The programs were maintained upon a policy of artistic and popular appeal.

Pictures.—In the motion picture field manufacturers and exhibitors were more active than ever before. Many new companies were established as a consequence of which new stars—mostly from the legitimate stage—were developed over night. There was continued talk of consolidation, but none of it materialized. Among productions, D. W. Griffith's "Hearts of the World" was rated highest from the standpoint of art. Several other notable features were produced.

Motion pictures invaded legitimate theaters in greater degree than ever, and managers of the latter are devoting their largest houses almost exclusively to films. During the past season, the Lyric, Forty-fourth street and Knickerbocker showed pictures.

War films were abundant. Practically every company turned out features dealing with phases of the world conflict. Some of these features have won enormous success as independent productions presented in legitimate theaters.

There were no significant failures among the producing companies. Many of the firms are transferring to California, where they will be able to operate free of fuel problems.

The political phase of the industry was particularly active, leading producers and exhibitors being represented in Albany and Washington almost continuously on matters of legislation. Through their efforts the Censorship bill at Albany was vetoed by Governor Whitman, and Washington was made to realize the importance of the industry as a means of revenue and the stimulation of patriotism.

Several exhibitor organizations were formed to handle the distribution of films, and conventions of exhibitors were held which gave promise of complete harmony.

Harrisburg, Pa.

The outlook is for a continuance of good business in all classes of amusements on a basis as satisfactory, at least, as it is now, throughout the coming season, unless proposed new war taxes are too heavy. This is a very large steel-making and munitions-making community, as well as an important railway center, so that people are enjoying higher wages than ever known here before.

Legit.—War's effects on the theatrical business in this city in the past year have been adverse only with regard to the legitimate attractions, at which patronage has fallen off slightly, due chiefly to the war tax.

Vaude.—Healthful increases in patronage are noted.

Pict.—The sizes of the crowds at the houses has not increased materially over 1917. However, decreases have been prevented. All the theaters are charging higher prices than a year ago.

V. H. BERGHAUS, JR.

Hartford, Conn.

The past season has been a prosperous one. All local houses are well satisfied and predict good business during the coming months. The war tax did not affect business as adversely as generally feared.

Legit.—Parsons' is one of the best theaters in America. All attractions, including practically every New York success, have appeared here. George M. Cohan, Winchell Smith and a number of the leading producers favor Hartford as an opening city.

Stock.—Parsons' for many years has been the summer home of the famous Hunter-Bradford Company, which included a greater number of prominent stars than any other organization ever seen in this country.

Vaude.—The Palace is one of the most popular houses in New England. It was established three years ago by S. Z. Poli. It is a prosperous house. A ten weeks stock season has been instituted this summer. Despite large seating capacity, business has been immense, the weekly average for eight weeks being \$4,500 to \$5,000.

Pict.—All the picture houses are doing well.

SEYMOUR WEMYSS SMITH.

Haverhill, Mass.

Business the past year was as good as the average, with an increase over the year before. One house playing stock and four houses showing pictures; another, formerly showing vaudeville, now has pictures exclusively. The outlook for an increased business is bright.

Stock.—Academy has had a stock company playing to good business for three years; large clientele and good receipts.

Pict.—Film houses showing high class pictures to capacity audiences most of the time, and business increasing.

C. T. ISSERTELL.

Jamestown, N. Y.

Business during the past season was about average and the outlook for the coming months is better than when the season closed.

Legit.—There will be an absence of road attractions this season.

Stock.—The Pauline MacLean stock company will return to the Samuels.

Vaude.—The Lyric, former vaudeville house, switched to musical comedy and tabloid stock and then closed. The Mozart, one of the best picture houses, is running big time vaudeville.

Pict.—All the houses drawing good business.

ALLEINE LANGFORD.

Lawrence, Mass.

The past season was one of the most prosperous and enjoyable Lawrence has ever known.

The outlook for the coming season is bright.

Stock.—The Emerson Players enjoyed a successful and long season, running for thirty-seven consecutive weeks.

Vaude.—At the Empire a program of five acts of vaudeville and feature pictures interspersed with comedies and weeklies was maintained throughout the season to packed houses.

Pict.—The Broadway, Victoria, Strand, Premier and Star enjoyed a prosperous season showing feature pictures.

W. A. O'REILLY.

Lowell, Mass.

Business during the past season was excellent and the prospects for the coming term are all right.

Legit.—The manager of the legitimate house here anticipates a good season and will have first class bookings.

Vaude.—Capacity business ever since the house opened.

Pict.—All the house can hold day and night, with prospects good.

L. E. BOEDUC.

Meriden, Conn.

Motion pictures hold sway here. They alone have done consistent business, and have offered the public the best in that line. Of the four theaters located here, three have been open the year round. Poli's, the legitimate house, has been showing pictures over the summer. It is difficult to forecast conditions with the opening of the new season. War, with its contingent transportation needs, make the situation dubious.

THOS. ENGLAND.

New Bedford, Mass.

Notwithstanding the havoc wrought by the war upon general business conditions, the local moving picture houses have been affected slightly. Seven theaters have been presenting three shows daily, with no marked increase or decrease in attendance. Several have reduced their admission prices ten per cent, so that in most cases they are as before, including the war tax. There has been some difference in the character of the pictures exhibited. The "Kaiser" films have been shown extensively, together with patriotic propaganda pictures.

WALTER S. MACPHAIL.

New Haven, Conn.

In spite of the war, or possibly because of it, New Haven's theaters pour forth large crowds at the end of every performance. Altogether things look brighter here than they did last fall. There was a great deal of doubt felt by the managers last year but this year they seem not to have a care in the world.

Legit.—Business was good, much better than was at first hoped for, and grew better as time went on and families sought recreation during the long hours waiting for news from the trenches.

Stock.—Stock enjoys very high favor. The company was successful and played a forty-week season. The Hyperion will open around Labor Day with stock and a forty weeks season is planned.

Vaude.—Vaudeville continues popular here.

Pict.—Pictures draw big crowds, especially those in which Mary Pickford and Douglas Fairbanks appear. Small houses report good business with ordinary pictures and phenomenal business with war pictures.

HELLEN MARY.

Northampton, Mass.

Business at the municipal theater was a varying sort last season due to changing war, light and heat regulations, especially following the holidays. The outlook for the coming season is somewhat better.

MARY BREWSTER.

Philadelphia, Pa.

Prosperity the Keynote in All Parts of City and Outlook Excellent

The past theatrical season in Philadelphia has been notable for a number of reasons—the opening of a new theater, a large number of attractions, together with a dearth of novelties and offerings. Financially the theaters generally have done a pretty fair business.

Although it is only about the middle of August, the legitimate houses are already getting ready for the coming season of 1918-19. There will be considerable rivalry between the Shubert and Nixon & Zimmerman managements for the opening attractions, and it seems as if the former will have the edge on its competitor, the New Shubert Theater.

In the motion picture theaters prosperity has been the keynote. Smaller neighborhood theaters have gone by the boards, but all the first class motion picture houses booking good programs have done big business. The large motion picture houses in the central section of the city have seen fit to increase their prices, and in spite of this they have done a big business. The stock attractions in Philadelphia have not been very successful, and the vaudeville houses, particularly those operating with the United Booking Offices, have done good business.

J. SOLIS-COHEN.

Pittsburgh, Pa.

Unusually Good Season for All Classes of Amusement

The 1917-18 season was one of the best in recent years and was marked by the presentation of high-class plays and excellent vaudeville programs. The outlook for the 1918-19 season is considered very bright as far as Pittsburgh is concerned.

Legit.—At the Alvin Theater, under the able management of John B. Reynolds, the offerings were of a high character and the house was well patronized. One of the leading features of the season was the Grand Opera week which was under the management of Harry Davis. It was

considered a most hazardous undertaking but box-office results more than justified the engagement. At the Nixon Theater there were many new plays offered while some of the popular ones from Broadway were well patronized. The Nixon's clientele is an established one. At the Pitt Theater, William Moore Patch showed enterprise in offering plays that were new and novel.

Vaude.—The Davis Theater easily led the way and the large audiences twice daily attested the popularity that good programs have achieved in Pittsburgh.

Pict.—In the picture field the past season was most successful. The outlook for the coming season is bright.

C. C. LATUS.

Portland, Me.

Legit.—Several excellent legitimate companies played Portland and did well. The season was fairly good.

Stock.—Stock has been a summer feature, as in the season before.

Vaude.—Keith's has been playing vaudeville straight through the solstice, with a big winter season behind and good summer business keeping it open.

Pict.—Consistent business has been done by all the picture houses, with a margin in favor of those playing the bigger features.

Portsmouth, N. H.

Business at the two theaters here has been good in the past season, owing in part to good bills and in part to the material increase of the population incident to the establishment here of two shipbuilding plants. Then, too, the number of employees at the navy yard here has been doubled and hundreds of soldiers and sailors have been stationed there and at various forts near by. At the Atlantic Shipbuilding Company's plant, where several hundred houses are being built to accommodate an additional two thousand workmen, a picture house is included in the building scheme.

F. E. HASTY.

Rochester, N. Y.

With only one first-class theater showing road attractions Rochester has no choice offered it in this kind of amusement fare and must take the bad with the good. The present structure dates from the early eighties. A new theater here, with its competitive effect, would stimulate new interest and redound to the benefit of both the best people and the best producers.

Legit.—Attractions have done a fair average of business. Lots of the shows have disappointed. Those that won praise have invariably wound up the week or half-week with big business.

Stock.—In stock, at least, Rochester has a shade the best of it over other centers.

Vaude.—Vaudeville was up to the best standards. With a Keith house, Rochester gets real entertainment.

Pict.—In this day of elaborately devised musical accompaniment to feature showings, Rochester cannot call itself up to date. The largest house boasts an orchestra of nine. Rochester deserves and would support a larger and better picture house showing the best pictures accompanied by suitable music.

B. H. LEFFINGWELL.

Schenectady, N. Y.

The prospects for the coming season are very encouraging, for, with the increase in population brought about by the prosperity of the war industries and the erection of Government warehouses, there will be a larger clientele to draw from.

Legit.—As was the case throughout the country, the legitimate field in Schenectady the past season suffered on account of the dearth of first-class road attractions.

Vaude.—Proctor's has enjoyed a monopoly of the vaudeville field, the Schenectady house being considered one of the best-paying in the circuit.

Pict.—The larger picture houses have had a successful season, although the Sunday closing put a serious crimp in receipts. NAT SAHR.

Scranton, Pa.

Business in the early part of the season of 1917-18 was ordinary in all branches, but as the season wore on seemed to pick up. The vaudeville house, the Poli, had the biggest year in ten, and the combination house, the Academy, registered good receipts for the worth-while attractions. Scranton stands very high in the cities of the country in enlistments, and just what effect this will have on business is a matter of conjecture with managers. Stock, with Mae Desmond at the Poli, had a good summer season. Next season Poli's will play vaudeville, the Academy combination road attractions, the Strand pictures, and the Majestic burlesque. C. B. DERMAN.

Syracuse, N. Y.

The increased box-office charge caused by the additional expenses incurred in operation, together with the war tax imposed by the Government, has not tended to reduce patronage.

Legit.—In the legitimate field, the war dramas and comedies, coming in such rapidity through the middle and last of the season, drew poorly.

Stock.—The Knickerbocker Players this week closed their seventeenth week of the third season, and with only one or two exceptions at the most have they played to less than a full house.

Vaude.—The Temple Theater, presenting vaudeville, although not Keith's, played to fine houses.

Pict.—All of the picture theaters drew good houses throughout the year. FREDERICK E. NORTON.

Troy, N. Y.

Troy, with several small cities contiguous to it, representing a population of about 150,000, is obliged to go to Albany for its theatrical amusement, except as to pictures. A bad state of affairs!

Legit.—Troy, considered one of the best show towns for its size in the past, for several years has been without a theater showing road attractions. Proctor's Theater, really a vaudeville and picture house, gave us about six one-night shows during the season, and always to packed houses.

Stock.—The Lyceum Theater had a stock company last season and did a fine business. It will reopen in September with stock.

Pict.—Pictures is the only attraction, with the exception of vaudeville at Proctor's, that Troy may enjoy. All picture houses are doing splendid business. CHAS. H. EVANS.

Washington, D. C.**Twenty Productions Make Debut Here—All Records Are Smashed**

The past season has been the banner one in the history of theatrical amusement in this city, business throughout the year being exceedingly large. The class of attractions presented was of a most desirable nature, with musical shows in the ascendency. During the last year no less than twenty new productions have had their premiere or their first big city presentation here. The season, with the exception of a fortnight closing at one of the higher-priced houses, has been continuous, so that theatrical tidings from Washington are of a joyous nature. The immeasurable volume of war activities, which has increased population here by more than 75,000, made the theater a place eagerly sought after for amusement and relaxation.

Legit.—The summer months have been busy ones in the production of new plays by New York managers and many of the coming season's theatrical offerings have received the pronounced approval of Washington audiences, coupled with the most favorable critical analysis of the press.

Vaude.—High-priced vaudeville at B. F. Keith's, four burlesque companies at the Gayety, Lyceum, Casino and the old Majestic, newly christened The Folly, give superior productions of that form of amusement.

Pict.—Motion pictures have a host of admirers in the big houses controlled by Marcus Loew, the Harry M. Crandall and Tom Moore circuit of theaters. Besides, a vast number of smaller houses are crowded continually. JOHN T. WARDE.

Williamsport, Pa.

This town has had no large theater since the Grand burned, two years ago, but the Majestic, a vaudeville house, occasionally has run plays three nights on early bookings. A nice business in high-class vaudeville has been done at this house all year. Three theaters are running pictures to excellent business and the town is filling up with factories, so that the future to some extent is secure. There is a project to rebuild the old theater, but it remains only a project. GEO. T. BUSH.

Wilmington, Del.

The large proportion of women workers here make low prices of admission imperative. It is for this reason that pictures are the popular attraction. Then, too, the draft has further decreased the smaller male proportion of the population. An occasional respite of vaudeville, stock, a tabloid or a legitimate attraction is welcomed, as receipts show, once a month. More frequent presentations of these forms of entertainment, with their necessary larger fees of admission, would spell disaster for the manager. The disposition, or the inability, of patrons to pay anything but minimum fees was shown recently when John Robinson's circus, charging seventy-five cents, failed to do business, while a chautauqua, giving twelve admissions for two dollars, turned 'em away. C. C. PALMER.

CENTRAL WESTERN CITIES**Lesser Shows But Better Ones Are Result of Transportation Embargo—Chicago Well Supplied**

A direct effect of the elimination of many road organizations on account of transportation difficulties and advancing rates has been to give the cities of lesser population a better average of attractions, all drawing banner business. Naturally, original or road editions of big New York productions have been almost alone in weathering the new restrictions, with financial risks attached which only an organization of resources may face. The result has been to raise the theatrical standards generally, so that mediocre companies henceforth will no longer find wayside cities the green pastures in which they once loved to browse.

In pictures, too, an upward trend is noticeable.

The feeling throughout the section is one of optimism, with a patriotic allowance for possible backsets on account of war conditions.

Akron, O.

With a population of 100,000 after sending many fighters abroad, our theaters are doing an enormous business. Twenty moving picture houses with a capacity of from 200 to 1,800 help to keep the people amused. Nothing much doing in the way of legitimate attractions, and the people spend their money in Liberty Bonds and War Savings Stamps. Attendance at the parks is large, and one often has to wait for a place to see the show. Akron people look upon the moving picture as a necessity equal to their daily bread. C. C. McCUE.

Canton, O.

Legit.—Dramatic and musical shows playing at the Grand did well when given with stars, but attendance suffered when not so given. In general, there was a decrease in business as compared to the previous season.

Vaude.—Attendance was not so good as last season.

Pict.—Feature pictures drew well when shown early, but those presented here for the first time after a couple of years' showing elsewhere fell hard.

Chicago**War Economies Cause Patrons to Choose Plays with Greater Care**

Chicago is not worrying about the coming season. Plenty of big attractions have been booked and the only moot point is the effect a contemplated doubling of the admission tax will have on attendance. Towns contiguous to Chicago, though remote as to main-line transportation, will undoubtedly experience a great drouth of amusement, however, inasmuch as the advancing rates of transportation and the increasing difficulty in getting equipment have cut down the traveling attractions to a minimum that spells safety for the producer—which means cities with terminal facilities.

Legit.—Managers have had no reason to complain about business during the past year, especially those who have housed good attractions. A poor show cannot get business very long. "Friendly Enemies," a late

opener of last season, has been at the Al Woods Theater for several months and continues to draw well with a No. 2 company. "Doing Our Bit" at the Palace, too, weathered the summer and closed as recently as August 17.

By Sept. 2 all the legitimate houses in the loop will be in active operation, and the outlook is good, with a possible reservation to that statement as regards an additional ten per cent tax on admissions which the Government is likely to impose. The Woods is the only new house opened in the loop in the past year.

Vaude.—The Majestic, Great Northern, Hippodrome, Rialto and McVicker have remained open all summer with vaudeville. The Palace, after some weeks of "Doing Our Bit," is now back in the vaudeville classification. The fact that so many houses extended their season into the summer with good, consistent receipts, is sufficient commentary on the condition of that branch of the amusement business.

Stock.—The Wilson Players have been holding forth at the Wilson Avenue Theater and the Walter Pyre stock company at the Warrington (Oak Park) all summer. The Great Northern Players at the Hippodrome have made quite a good impression, producing condensed popular plays at popular prices.

Pict.—The big feature attractions at the picture houses drew well. The draft has had some effect on the moving picture business, especially in the outlying districts. W. A. ATKINS.

Cincinnati**Theatergoers Using Greater Discrimination in Patronage**

Legit.—Despite war times, the past year was not altogether unsatisfactory from a theatrical point of view in Cincinnati. Legitimate houses, the Lyric and the Grand, fared well with good attractions, but were unfortunate in some of the bookings, the calibre of the casts not being equal to the demands of certain plays. Any increase in the war-tax rate is bound to make a difference the coming year, and the regulars will discriminate in favor of plays of proven worth. They will scan the list of players, too, before buying tickets.

Vaude.—Patronage at vaudeville houses was fair. Keith's was unfortunate in getting many mediocre bills. The Empress, playing S. & C. attractions, had a normal year. The outlook for the coming season seems good if the programs are maintained at anything like a high plane. The new Keith's Palace is expected to be ready for family vaudeville by the end of November. It will be the largest theater in the city.

Stock.—Stuart Walker tried four weeks of stock at the Lyric in May. He had a good company, but it was poorly advertised, and the selection of plays was bad—that is, they had been seen here previously.

Pict.—Picture houses are prospering. Unquestionably many who were formerly regular patrons of the big houses now economize by enjoying the feature films. W. S. GOLDENBURG. (Continued on page 312)

COMPARATIVE AMUSEMENT CONDITIONS

From August 1, 1917 to August 1, 1918 as compared with the year previous

SYMBOLS: X (after number of theatres) = Runs any attraction obtainable including pictures P (after number of theatres)
 = Runs pictures only in addition to regular policy O = None S = Same + = Increase — = Decrease
 M = Main Line of RR B = Branch Line of RR I = Manufacturing City E = Military Encampment Nearby * = Capitol City

EASTERN

CITY	POP. — TO DRAW FROM IN M's	LEGITIMATE			STOCK			VAUDEVILLE			PICTURES			LEGITIMATE BOOKINGS TO AUG. 1, 1918 1917		PATRONAGE INCREASED OR DECREASED COMPARED WITH YEAR PREVIOUS			POPULARITY INCREASED OR INCREASED COMPARED WITH YEAR PREVIOUS					SUMMER POLICY CHANGED TO (x = Closed)		
		Open 1918	Open 1917	% of Adm. Inc.	Open 1918	Open 1917	% of Adm. Inc.	Open 1918	Open 1917	% of Adm. Inc.	Open 1918	Open 1917	% of Adm. Inc.	1918	1917	Leg.	Stock	Vaud.	Pict.	Fea.	Ser.	Com.	N.W.		Edu.	S. Sh.
Albany, N. Y.	*M 110	1	1	+10	0	0	0	2	2	+10	17	17	+10	78	82	—	0	+	+	+	+	+	+	+	+	2e
Allentown, Pa.	M 80	1	1	+10	0	0	0	1	1	+10	7	7	8	90	95	+	0	+	+	+	+	+	+	+	+	1e
Altoona, Pa.	M 65	1	1	+10	0	0	0	1	1	+40	11	13	+30	8	8	+	0	+	+	+	+	+	+	+	+	3e
Annapolis, Md.	*BE 10	1X	1X	+50	0	0	0	0	0	0	2	2	+25	8	8	+	8	+	+	+	+	+	+	+	+	1 Pict.
Auburn, N. Y.	M 35	1	2	+10	0	0	0	1X	1X	+10	3	3	+10	13	25	8	—	8	—	8	8	8	8	8	8	3e
Baltimore, Md.	M 700	2	1	+10	1	1	+10	1	1	+10	93	66	+10	215	200	+	—	+	+	+	+	+	+	+	+	7e; 1 Pict.
Belfast, Me.	B 4	0	0	0	1X	1X	+10	0	0	0	2	2	+25	0	0	0	+	0	+	+	+	+	+	+	+	8
Bellefonte, Pa.	B 5	1	1	+10	0	0	0	0	0	0	3	3	+25	30	35	+	0	0	—	+	+	+	+	+	+	1e
Bradford, Pa.	M 15	1	1	+10	0	0	0	0	0	0	3	4	+10	8	8	8	8	8	8	8	8	8	8	8	8	8
Bethlehem, Pa.	MI 50	1	1	+10	0	0	0	0	0	0	+10	2	2	+50	35	40	+	0	+	+	+	+	+	+	+	1e
Brockton, Mass.	MI 65	0	0	0	1	1	+40	2	2	+33	8	8	+40	0	0	0	+	+	+	+	+	+	+	+	+	2e
Binghamton, N. Y.	M 60	1	1	+10	1	1	+10	1	1	+35	11	13	+10	8	8	+	+	+	+	+	+	+	+	+	+	2e
Boston, Mass.	*MI 680	11	11	+10	11	11	+10	5	4	+10	86	57	+20	8	8	+	+	+	+	+	+	+	+	+	+	17e; 2 Pict.
Brattleboro, Vt.	M 9	1X	1X	+10	0	0	0	0	0	0	3	3	15	35	—	8	8	8	8	8	8	8	8	8	8	1e
Buffalo, N. Y.	MI 425	3	3	+10	0	0	0	3	3	+10	70	73	+10	8	8	8	8	8	+	+	+	+	+	+	+	2e; 1 Pict.
Burlington, N. J.	M 13	1X	1X	+25	0	0	0	0	0	0	1	1	+10	5	8	+	0	+	+	+	+	+	+	+	+	1 Pict.
Claremont, N. H.	M 10	1X	1X	+10	0	0	0	0	0	0	4	4	+10	15	15	8	8	8	8	+	+	+	+	+	+	1e
Corry, Pa.	M 6	1X	1X	+33	0	0	0	0	0	0	2	2	+10	8	8	8	0	8	+	+	+	+	+	+	+	1 Pict.
Fall River, Mass.	MI 125	1P	1P	+10	0	0	0	1	1	+10	9	8	+10	20	6	+	0	+	+	+	+	+	+	+	+	2e
Gloucester, Mass.	M 25	0	0	0	0	0	0	0	0	0	1	1	+10	0	0	0	0	0	+	+	+	+	+	+	+	8
Elmira, N. Y.	M 50	1	1	+10	1	1	+10	1	1	+10	4	3	+10	8	8	—	—	+	+	+	+	+	+	+	+	1e; 1 Pict.
Hagerstown, Md.	M 30	1X	1X	+50	0	0	0	1	1	+60	4	4	+100	7	7	+	—	+	+	+	+	+	+	+	+	1 Pict.
Harrisburg, Pa.	*MI 100	1	1	+10	0	0	0	1	1	+10	13	13	+30	120	160	+	0	+	8	8	—	+	+	+	+	1e; 1 Pict.
Hartford, Conn.	*M 160	1	2	+10	0	0	0	2	2	+60	9	9	+15	8	8	+	+	+	+	+	+	+	+	+	+	2 Stock
Haverhill, Mass.	M 45	0	1X	0	1P	1P	+10	0	0	0	4	3	+10	0	?	0	+	0	+	+	+	+	+	+	+	1 Pict.
Ithaca, N. Y.	BE 17	1X	1X	+10	0	0	0	0	0	0	2	2	+10	53	54	—	0	+	+	+	+	+	+	+	+	1e
Jamestown, N. Y.	M 42	1X	1X	+10	1X	1X	+10	2	2	+10	4	4	+60	8	8	—	+	+	+	+	+	+	+	+	+	3e; 1 Pict.
Jersey City, N. J.	MI 310	0	1	0	0	0	0	1	1	+10	19	18	+20	0	?	0	0	+	8	8	8	8	8	8	8	1e
Keene, N. H.	M 12	1X	1X	+10	0	0	0	0	0	0	2	3	+75	15	20	+	0	8	8	+	+	+	+	+	+	1e; 1 Pict.
Lawrence, Mass.	MI 100	1X	1X	+10	1X	1X	+10	1	1	+10	5	5	+10	8	8	+	+	+	+	+	+	+	+	+	+	2e
Lowell, Mass.	MI 113	2X	2X	+10	1	1	+10	1	1	+10	6	5	+10	0	8	0	—	+	+	+	+	+	+	+	+	4e
Lowville, N. Y.	M 3	0	0	0	0	0	0	0	0	0	1	1	+42	0	0	0	0	0	+	+	+	+	+	+	+	8
Meriden, Conn.	MI 35	1X	1X	+10	0	0	0	0	0	0	5	5	+10	25	25	+	0	+	8	+	+	+	+	+	+	1 Pict.
Mount Vernon, N. Y.	M 50	0	0	0	0	2	0	1	1	+10	3	1	+10	0	0	0	0	0	+	+	+	+	+	+	+	8
New Bedford, Mass.	M 120	0	0	0	0	0	0	0	0	0	16	14	8	0	0	0	0	0	+	+	+	+	+	+	+	8
New Castle, Pa.	MI 50	1X	1X	+10	0	0	0	1	1	+10	8	9	+90	8	8	8	0	8	8	+	+	+	+	+	+	2e
New Haven, Conn.	*MI 350	1	1	+10	1	1	+10	3	3	+10	30	30	+20	70	70	8	8	+	8	+	+	+	+	+	+	2e
New York	*MIE 5,000	53	48	+10	6	6	+10	48	48	+10	530	555	+25	190	190	+	+	+	+	+	+	+	+	+	+	49e; 3 P. 1S.
Northampton, Mass.	M 23	0	0	0	1X	1X	+10	0	0	0	1	2	+10	3	16	8	8	0	+	8	8	8	8	8	8	1 Pict.
New Rochelle, N. Y.	M 35	0	0	0	0	0	0	1	1	+10	2	5	+10	0	0	0	0	+	+	+	+	+	+	+	+	8
Oil City, Pa.	MI 22	1X	1X	+10	0	0	0	0	0	0	3	3	+10	70	85	8	+	+	+	+	+	+	+	+	+	1e
Philadelphia, Pa.	*MIE 2,000	7	5	+10	0	0	0	2	2	+10	209	210	+25	8	8	+	0	+	+	+	+	+	+	+	+	6e; 2 Pict.
Pittsburgh, Pa.	MI 650	4	4	+10	0	0	0	1	1	+10	100	76	+20	8	8	+	0	+	+	+	+	+	+	+	+	4e; 1 Pict.
Pittston, Pa.	M 22	1X	1X	+10	0	0	0	0	0	0	5	5	+10	15	20	—	+	0	+	+	+	+	+	+	+	2e
Plattsburg, N. Y.	ME 12	1X	1X	+10	0	0	0	0	0	0	4	3	+10	6	25	—	—	+	+	8	—	+	+	+	+	1 Pict.
Portland, Me.	M 59	1X	1X	+10	1X	1X	+10	1	1	+10	5	4	+20	5	5	—	—	+	+	+	+	+	+	+	+	1 Stock
Portsmouth, N. H.	M 20	1X	1X	+37	0	0	0	0	0	0	1	1	+75	10	15	—	—	+	+	8	—	+	+	+	+	8
Red Bank, N. J.	M 30	3X	3X	+10	0	0	0	0	0	0	1	1	8	8	+	8	+	+	+	+	+	+	+	+	+	1e
Renovo, Pa.	M 6	1X	1X	+100	0	0	0	0	0	0	0	1	0	8	8	8	8	8	+	+	+	+	+	+	+	8
Rochester, N. Y.	MI 790	1	1	+10	0	0	0	2	2	+10	41	47	+20	65	65	8	+	8	+	+	+	+	+	+	+	1e; 1S. 1 P
Saratoga Springs, N.Y.	M 15	1X	1X	+10	0	0	0	0	0	0	2	2	+10	8	8	8	8	8	8	+	+	+	+	+	+	8
Schenectady, N. Y.	MI 100	1	1	+10	0	0	0	1	1	+10	14	13	+10	80	100	+	0	+	+	+	+	+	+	+	+	1e
Seranton, Pa.	MI 140	1	1	+10	0	0	0	1	1	+10	10	12	+10	5	8	+	0	+	+	+	+	+	+	+	+	1e; 1 Stock
St. Albans, Vt.	M 6	1X	1X	+10	0	0	0	0	0	0	2	2	+42	8	8	—	0	0	8	+	+	+	+	+	+	8
Stamford, Conn.	M 40	1X	1X	+10	0	0	0	1	1	+10	4	4	+15	8	8	+	0	—	8	+	+	+	+	+	+	2e; 1 P.
Syracuse, N. Y.	MI 160	1	1	+10	1X	1X	+10	2	2	+65	14	17	+90	8	8	8	0	8	8	—	8	+	+	+	+	2e
Troy, N. Y.	MI 75	0	0	0	0	0	0	1X	1X	+10	17	14	+10	6	6	8	0	8	8	8	8	8	8	8	8	8
Tweedville, Pa.	M 15	0	0	0	0	0	0	1	1	+58	1	1	+58	0</												

CITY	POP. TO DRAW FROM IN M's	LEGITIMATE			STOCK			VAUDEVILLE			PICTURES			LEGITIMATE BOOKINGS			PATRONAGE				POPULARITY					SUMMER POLICY CHANGED TO	
		Open 1918	Open 1917	% of Adm. Inc.	Open 1918	Open 1917	% of Adm. Inc.	Open 1918	Open 1917	% of Adm. Inc.	Open 1918	Open 1917	% of Adm. Inc.	Open 1918	Open 1917	% of Adm. Inc.	DECREASED WITH LEG. STOCK	INCREASED OR VAUD.	INCREASED OR PICT.	INCREASED OR FEA.	SER.	COM.	N.W.	EDU.	S. SH.		(c=Closed)
Freemont, Neb.	M	10	0	0	0	0	0	2X	2X	+50	1	0	+10	0	0	0	0	0	-	-	-	S	+	+	+	+	2 Pict.
Ft. Dodge, Ia.	ME	23	1X	1X	+10	1	1	+10	0	0	+10	3	3	+10	8	8	8	0	S	S	S	S	+	+	+	S	2c
Fulton, Mo.	B	6	1X	1X	+10	0	0	0	0	0	0	1	1	+42	8	8	0	0	-	-	+	-	-	+	-	-	1 Pict.
Grand Rapids, Mich.	MI	150	1	1	+10	1	1	+10	2	2	+10	28	27	+10	125	200	-	-	S	-	+	-	+	+	+	-	2c
Huntington, Ind.	M	17	1P	1P	+10	0	0	0	0	0	0	2	2	+10	20	25	-	0	0	+	+	-	-	+	-	-	1 Pict.
La Crosse, Wis.	M	36	1X	1X	+10	0	0	0	0	0	0	7	5	+10	8	8	8	0	+	+	-	S	S	S	S	S	8
La Fayette, Ind.	M	20	0	0	0	0	0	0	1	1	+10	6	6	+15	0	0	0	0	+	+	-	-	+	+	-	-	1 Pict.
Lincoln, Neb.	M*	65	1X	1X	+10	0	0	0	2	2	+10	9	8	+25	off 1/3	-	-	-	+	+	+	-	+	+	+	+	2c; 1 Stock
Louisiana, Mo.	M	9	1X	1X	+10	0	0	0	1	0	0	1	1	+10	8	8	-	-	-	+	+	-	+	+	-	-	2c
McCook, Neb.	M	5	1P	1P	+33	0	0	0	0	0	0	1	1	+50	8	8	+	0	0	S	+	S	+	S	S	S	8
Michigan City, Ind.	M	22	1X	1X	+10	0	0	0	0	0	0	3	3	+10	off 8	0	-	-	-	-	S	+	+	+	+	+	1 Pict.
Muncie, Ind.	M	35	0	0	0	0	0	0	1X	1X	+70	9	9	+40	0	0	0	0	-	-	S	S	S	+	S	S	1c
Newark, O.	MI	30	1X	1X	+10	0	0	0	1	0	0	3	4	+50	8	8	8	8	S	S	S	S	S	S	S	S	1 Pict.
Northfield, Minn.	M	4	0	0	0	0	0	0	0	0	0	1	1	+10	0	0	0	0	+	+	S	S	S	S	S	S	8
Omaha, Neb.	MI	230	1	2	+10	1X	0	0	2	2	+25	29	29	+10	8	8	8	8	S	S	+	S	S	+	+	+	3c
Paris, Ill.	M	8	1P	1P	+10	0	0	0	0	0	0	1	1	+10	22	20	+	0	+	+	S	+	+	+	+	-	8
Pierre, S. D.	M*	3	0	0	0	0	0	0	1P	1P	+80	0	0	+10	0	0	-	0	S	+	+	+	+	+	+	-	8
Pomeroy, O.	M	5	1P	1P	+10	0	0	0	0	0	0	0	0	0	0	0	+	0	0	+	+	+	+	+	+	+	8c
Quincy, Ill.	M	45	1	1	+10	0	0	0	1X	1X	+35	11	11	+40	8	8	+	+	-	+	+	-	+	S	S	S	2c
Rockford, Ill.	ME	70	1X	1X	+10	0	0	0	2	2	+75	12	10	+48	8	8	8	0	+	+	+	-	-	+	+	+	8
Shelbyville, Ind.	M	12	0	0	0	0	0	0	0	0	0	2	2	+42	0	0	0	0	+	+	S	+	+	+	+	+	8
Saginaw, Mich.	M	75	1X	1X	+10	0	0	0	0	0	2	0	18	15	+15	25	30	-	S	S	+	-	+	-	+	-	8
St. Joseph, Mo.	M	100	1	1	+10	0	0	0	1	1	+10	18	19	+10	8	8	-	0	-	-	+	-	+	+	-	-	2c
Streator, Ill.	M	18	1X	1X	+10	0	0	0	0	0	0	3	3	+10	20	20	+	0	+	+	S	-	+	+	+	-	8
Topeka, Kan.	M*	44	0	0	0	1	1	+10	1	1	+10	10	12	+10	0	0	0	-	S	S	+	+	+	+	+	+	2c
Union City, Ind.	M	5	1X	1X	+10	1	1	+10	0	0	0	1	2	+10	0	0	-	S	0	S	-	S	S	S	S	+	1 Pict.
Warren, O.	M	25	1X	1X	+66	0	0	0	0	0	0	3	2	+37	8	8	8	8	0	+	+	-	-	+	+	+	1 Pict.
Wichita, Kan.	M	75	1X	1X	+10	0	0	0	1	1	+10	11	9	+70	27	27	+	S	S	S	S	-	+	+	+	+	1c
Winona, Minn.	M	20	1X	1X	+10	0	0	0	0	0	0	2	2	+10	8	8	-	0	0	-	S	-	+	+	+	-	8
Youngstown, O.	MI	12	1P	1P	+75	0	0	0	2	2	+21	17	16	+45	8	8	+	0	S	+	+	+	+	+	+	+	2c
Summary	-	-	56	56	+15	9	8	+13	41	42	+26	960	974	+34	577	672	8	-3	+1	+12	+21	-9	+19	+30	+4	-8	43c 16P 28

SOUTHERN

Albany, Ga.	M	20	1X	1X	+10	0	0	0	0	0	0	1	1	+33	30	40	+	0	0	S	S	S	S	S	S	S	1e
Altus, Okla.	M	7	0	0	0	0	0	0	2P	2P	+22	0	0	0	0	0	0	0	S	+	S	S	S	+	S	S	8
Atlanta, Ga.	M*IE	250	1	1	+10	0	0	0	2	3	+10	19	16	+10	8	8	+	0	+	+	+	+	+	+	+	+	1e
Camden, S. C.	MI	4	1X	1X	+10	0	0	0	0	0	0	1	1	+10	15	15	+	0	0	+	+	+	+	+	+	+	1e
Charleston, S. C.	M	80	0	1	0	0	0	0	1	1	+20	6	7	+10	0	150	0	0	+	+	+	+	+	+	+	+	8
Columbia, S. C.	M*E	60	1	1	+10	1X	0	0	1	0	0	3	4	+33	off	=	+	0	+	+	+	-	+	+	+	-	1e
Darlington, S. C.	ME	25	1X	1X	+10	0	0	0	0	0	0	2	1	+10	30	25	+	0	S	S	+	S	+	+	S	S	8
Flatonja, Tex.	M	2	1P	1P	+10	0	0	0	0	0	0	1	1	+10	0	0	0	0	0	S	S	S	S	+	+	S	1e
Henderson, Ky.	M	14	1P	1P	+10	0	0	0	0	0	0	1	1	+50	6	12	+	0	0	+	+	S	S	+	+	S	8
Knoxville, Tenn.	MI	75	1	1	+10	0	0	0	1	1	+10	10	11	+10	off	=	8	0	S	S	+	+	S	S	+	+	1e
Little Rock, Ark.	M*IE	75	1X	1X	+10	0	0	0	1	1	+45	8	7	+75	25	35	+	0	+	+	+	+	+	+	+	+	8
Louisville, Ky.	MEI	275	2	2	+10	0	0	0	2	2	+10	97	80	+10	off 1/3	=	+	0	+	+	+	+	S	S	+	+	2c; 2 Pict.
Macon, Ga.	ME	60	1X	1X	+10	1X	1X	+10	0	0	0	4	4	+25	30	30	=	+	+	+	+	+	+	+	+	+	8
Maysville, Ky.	M	7	1P	1P	+10	0	0	0	0	0	0	2	2	+10	5	5	+	0	0	+	+	-	+	+	-	-	8
Mobile, Ala.	ME	75	1X	1X	+10	0	0	0	1X	1X	+10	6	8	+10	8	8	+	.8	S	+	S	+	+	S	+	+	1 Pict.
Montgomery, Ala.	M*EI	45	1X	1X	+10	0	0	0	0	0	0	9	7	+25	45	65	=	0	+	+	+	+	+	+	+	+	1e
Nashville, Tenn.	M*I	160	2	2	+10	0	0	0	1	1	+10	27	24	+22	107	102	+	0	+	+	+	+	S	+	+	-	2e
Plaquemine, La.	M	8	0	0	0	0	0	0	0	0	0	2	2	+10	0	0	0	0	0	0	0	0	0	0	0	0	8
Richmond, Va.	M*	180	1	1	+10	1X	1X	+10	1	1	+10	17	15	+10	200	200	+	+	+	+	+	+	+	+	+	+	1e
Roanoke, Va.	M	40	1	1	+10	0	0	0	1	1	+40	4	4	+70	40	40	=	0	-	+	+	+	+	+	+	+	1e
Rome, Ga.	M	18	1X	1X	+10	1X	0	0	0	0	0	2	3	+10	15	25	=	8	0	S	=	S	S	+	+	S	2e
Somerset, Ky.	M	4	1P	1P	+10	0	0	0	0	0	0	1	1	0	1	1	8	0	0	+	-	S	S	+	+	S	8
Tallahassee, Fla.	M*	8	1X	1X	+10	0	0	0	0	0	0	0	0	0	0	15	8	0	0	S	S	S	S	+	+	S	8
Taylorville, Ky.	M	8	1X	0	1X	0	0	0	0	0	0	0	0	0	0	0	15	0	0	0	S	S	S	+	+	S	8
Tupelo, Miss.	B	6	1X	1X	+10	0	0	0	0	0	0	0	0	0	8	8	=	0	0	S	+	S	S	+	+	S	8
Vicksburg, Miss.	M	25	1X	1X	+10	0	0	0	1	1	+10	3	4	+10	32	40	-	0	S	+	+	+	+	+	+	+	1e
Yazoo, Miss.	B	8	1P	1P	+10	0	0	0	0	0	0	0	1	0	5	9	+	0	0	S	+	-	+	+	-	-	8
Summary		-	26	26	+10	4	2	+10	15	15	+10	166	153	+22	586	599	+7	+2	+8	+17	+17	+8	+13	+17	+3	-1	18c 3P

WESTERN

Boise, Ida.....	B*	18	1X	1X	+10	0	0	0	1	1	+25	4	4	+30	16	16	+	0	+	+	+	8	+	+	+	+	2c
Butte, Mont.....	M	50	1X	1	+10	1	1	+10	1	1	+33	9	10	+15	15	25	+	8	+	+	8	+	+	+	+	8	1c
Caldwell, Ida.....	M	6	0	0	0	0	0	0	1	1	+38	1	1	+38	0	0	0	0	8	+	8	8	8	8	8	8	8
Los Angeles, Cal.....	MI	321	4	4	+10	3	3	+10	2	2	+10	45	32	+10	8	8	+	8	+	+	8	8	8	+	8	8	8
Portland, Ore.....	MI	300	1	1	+10	1	1	+10	4	3	+13	4	5	+33	8	8	+	-	+	+	-	-	+	+	+	2c; 1 Pict.	
Sacramento, Cal.....	M*	60	1	1	+10	0	0	0	0	0	0	17	18	+100	8	8	8	8	-	8	8	8	8	8	8	8	2c
Salem, Ore.....	M*	18	1X	1X	+10	0	0	0	1	1	+10	2	2	+10	6	6	+	0	+	+	+	-	8	+	+	1c	
San Francisco, Cal.....	MI	500	2	2	+10	2	2	+22	5	5	+17	62	49	+10	8	8	-	-	8	+	-	-	8	+	+	1c	
Seattle, Wash.....	MI	400	1	2	+10	1	1	+10	2	2	+10	25	23	+10	8	8	+	+	8	+	+	8	+	+	+	8	2c; 1 Pict.
Summary.....	-	-	12	13	+10	8	8	+12	17	16	+19	169	144	+28	37	47	+5	-1	+5	+7	+3	-2	+1	+7	+4	-2	11c; 3 P

(Continued from page 309)

Columbus, O.

Theatrical activities have been greater than ever before. It has been a successful year, both for managers, in financial returns, and for the public, in the wide variety of entertainment offered them.

Legit.—The Hartman, which plays the high class road attractions, is opening with the usual array of productions and with every promise of duplicating a season which has been satisfactory.

Stock.—Two stock companies were active here. The Grau organization, presenting musical stock at Olen-tangy Park, has proved so popular that it comes downtown to spend the winter at the Grand Theater.

Vaude.—Vaudeville is very popular here. The kind found at Keith's pleases.

Pict.—All the local picture houses are doing well, the larger ones showing features, which are usually supplemented with News Pictorials. There seems to be little use for comedy pictures of the slap-stick kind.

L. ATWELL LANGLEY.

Des Moines, Ia.

Business in all classes of theaters has been extremely good probably due to the cantonment and the increased population of Des Moines. There have been a number of new theaters planned for the coming season, but owing to war conditions have been postponed.

Legit.—Theaters report increased business. The new season looks bright in spite of the fact that there will be fewer attractions on the road than ever before.

Stock.—Stock had a good season.

Vaude.—The Orpheum boasts of the biggest and best business of any year since opening.

Pict.—Houses seem to be always well filled and patronage has kept up during the extreme warm weather.

KAHN.

Grand Rapids, Mich.

Legit.—Managers admit that business has not been as good as in former years. This is no reflection upon the plays presented, but merely emphasizes the difference made by the departure of so many young men to the front. Transportation difficulties aggravated the situation. Powers' Theater was able to secure only 125 legitimate plays for the season instead of its usual 200.

Vaude.—Keith's Theater will continue its usual vaudeville, which was well patronized last year. Ramona Theater, at Reeds Lake, is meeting with success.

Pict.—The two theaters owned and managed by George C. Nichols and the four conducted by the Consolidated Theaters, Inc., did a good business and have built up a steady family patronage.

Indianapolis, Ind.

There was no change in the prices at any of the houses last season—\$1 at Keith's, \$1.50 and \$2 at English's and the Murat being the top, with of course the war tax added. Last season English's had more dark nights than in times past, but a majority of the bookings were of the highest class, and big business was the result in these cases.

Legit.—Just one week after the close, Aug. 17, of the Stuart Walker Stock company's prosperous season at the Shubert-Murat, which began May 20, the Shubert house will open the regular season with "Friendly Enemies" week Aug. 26. Following in the month of September is a list of well-known and high-class attractions, and as far as bookings are concerned the prospects are bright for the coming season at this house.

Vaude.—Keith's is still running summer vaudeville, with no announcement as to the opening of their big time season.

Pict.—The picture houses are doing as well as can be expected in the hot weather, features mostly drawing big audiences.

PEARL KIRKWOOD.

Minneapolis, Minn.

Legit.—Considering the abnormal conditions obtaining, due to the inroads of war, the business here at the bigger houses has been exceptionally good. Road attractions have prospered.

Stock.—Big business has been done in this field, with only an occasional lapse when hot weather interfered with attendance or strong counter-attractions offset the business.

Vaude.—Big audiences the rule.

Pict.—Patronage at the better houses grew appreciably during the past months. Especially did the downtown houses prosper.

CAROLINE BEEBE.

Omaha, Neb.

Legit.—The season of 1917-18 was one of the most successful Omaha ever enjoyed. The Brandeis and Boyd theaters presented many good road attractions.

Stock.—The Brandeis ran a twenty week stock engagement, filled by the Brandeis Players.

Vaude.—The Orpheum and Empress, Omaha's two vaudeville houses, enjoy good business, as always.

Pict.—The new Rialto has been opened. It is controlled by the owner of the Strand here. Both are up-to-date and prospering.

FRAN.

ST. LOUIS, MO.**Last Season Only Fair Pictures Drew Biggest**

In St. Louis the 1917-18 season was just fair, that's all. Rival theatrical interests got at each other and did as they pleased with their clientele, sending us No. 1 companies by accident and companies with larger numbers by design. Difficulties of transportation emphasized the trouble, and frequently companies trying to jump from Pittsburgh or Milwaukee on Saturday night for Sunday night opened from one to two hours late or canceled Sunday night and opened Monday. The many repeats gave the season a look of sameness and the dramatic reviewers a task in camouflage.

Legit.—In this city of nearly a million inhabitants (the census is based on city directory computation) we have just two first-class theaters, the Jefferson and the American. Jefferson bookings for next season are not available.

Pict.—The open-air picture houses are doing a big business. The better class of photoplay houses will draw steady patronage this year as usual.

HENRI PRINTEMPS.

SOUTHERN CITIES**Amusement Conditions on Average Prosperous Owing to Good Crops**

Good crops of cotton, foodstuffs and tobacco have prevailed in the South during the past year, resulting in general prosperity. Amusements have profited by this condition, as has every other industry, and the prospects generally are bright for good business during the new season. Legitimate attractions have had difficulty in playing the South owing to bad transportation conditions, but those which have had engagements there have prospered. Motion picture theaters are flourishing everywhere throughout the South. Vaudeville is not shown to an extent proportionate with that of other sections of the country, while stock is conspicuous by its absence.

The war has left its mark upon the amusement field here as in other parts of the country, the presence of various army camps and war industry plants contributing to the revenue of theaters and motion picture houses in a generous degree.

Albany, Ga.

Legit.—With the coming of big crops of cotton and foodstuffs at high prices, traveling companies should reap a harvest through this section the coming season. A new theater has been erected here at a cost of \$150,000 and good attractions often play to as high as \$2,800 a performance.

Pict.—The picture theaters are packed to capacity at the present time, something unheard of during the summer season.

E. H. KALMON.

Atlanta, Ga.**Army Camps of Great Benefit to Amusement Enterprises**

Throughout the Southeastern States amusement men are looking forward to the new season with expectations of big business. With but few exceptions the past year has been the most satisfactory at the box office end in several years. The many army camps established about here have been of great benefit to all amusement enterprises.

Legit.—Theatrical managers agree that prospects are bright for the coming year.

Pict.—Motion picture theaters have done a big business and expect even greater returns during the new season. Exhibitors and film companies are conducting business upon more liberal terms than they were a year ago. In some sections of the South exhibitor combinations worked against film company combinations on rental prices and contract terms, and to the detriment of their own interests. Both sides have realized their mistakes and are doing business upon a more reasonable basis.

L. E. WINCHELL.

Columbia, S. C.

Columbia, with a population of 60,000, has had added to it an army camp with a population varying from 25,000 to 60,000, which is at present being increased to house 100,000 men. The expense of building the old camp and the additional cost of the new camp naturally put a large amount of money in circulation.

Legit.—The season of 1918 was not particularly enterprising because of the difficulty of the manager in securing attractions, more than half of his datings being canceled. The attendance was unusually good.

Vaude.—The Pastime, the only local vaudeville house, with a change of bill on Thursdays and Mondays, plays to full houses.

Pict.—Business was good. The Ideal Theater has enlarged its capacity 20 per cent and L. T. Lester, manager of the Rialto, has under construction a new theater.

J. D. DIAL.

Knoxville, Tenn.

Legit.—The outstanding feature of the past season was the shortage of booking.

Vaude.—Vaudeville was increasingly prosperous.

Pict.—Pictures were an important and prosperous part of Knoxville's entertainment.

C. E. KRUTCH.

Little Rock, Ark.

The year just passed has been a very successful one for all classes of theaters. All did capacity business every night in spite of the increase in prices. This may be attributed in part to the fact that there is a cantonment located here and on Wednesdays and Saturdays nearly 15,000 soldiers are in town. The prospects for a good season the coming year are bright.

Legit.—Every first-class attraction played to S. R. O. last season.

Vaude.—The houses have big crowds every night, the same people coming weekly.

Pict.—The theaters which show feature pictures have 'em standing outside waiting to get in.

C. H. DUTTLINGER.

Louisville, Ky.**City in Prosperous Condition and Thousands of Soldiers There**

The city is in a highly prosperous condition in a business way and with the certainty that there will be from thirty to fifty thousand soldiers in the vicinity throughout the entire season the theatrical outlook is excellent. Concerning the past season it can be truthfully said it was a good one in all directions in an amusement way, with the addition that the season for the picture houses was exceptionally good.

Legit.—There is one legitimate house, Macauley's, where high-class attractions are offered at top prices. The place is well managed and prospects excellent. There are no stock companies in Louisville.

Vaude.—In vaudeville the B. F. Keith interests have two houses, one offering big time, the other a popular priced place. Prospects are that both will enjoy a successful season.

Pict.—In pictures everything points to capacity houses.

CHARLES D. CLARKE.

Macon, Ga.

Macon has enjoyed untold prosperity for the past year. Camp Wheeler, five miles away, has 30,000 soldiers. Concrete roads lead from all directions to the city. Our popu-

lation is now virtually 100,000. Large crops have brought a great amount of money here and large sums have been spent by civilians and soldiers for entertainment. The prospects for next season will equal, if not surpass, the record of the past.

Vaude.—The Grand plays the very best programs daily. Occasionally legitimate shows are booked here. The Macon plays vaudeville when the road attractions are booked at the Grand. When vaudeville is not presented companies and pictures are the rule.

Pict.—Three houses present feature pictures that please all classes. On Sunday all proceeds arising from the sale of tickets go to the French Orphan Society. Soldiers are admitted free.

A. O. ORR.

Mobile, Ala.

Legit.—Mobile has only one legitimate theater, and owing to the fact that this is a one-night stand this house has suffered the past season for attractions. The outlook for the coming season is not encouraging.

Vaude.—The two houses here are doing good business and vaudeville seems to be the most popular form of amusement.

Pict.—The feature houses are drawing well. However, the five-cent houses with one- or two-reel comedies seem to have the best patronage. Two new houses have been opened recently by the Chickasaw Shipbuilding Company at Chickasaw, Ala., a new town created by the company. These houses were built for the amusement of the employees and the business is controlled by the corporation. R. B. RICHARD.

Montgomery, Ala.

On account of the large soldier camps in this vicinity, the prospects are very bright for the coming season, especially for vaudeville and pictures.

Legit.—Montgomery is quite a narrow field for the legitimate, especially the past several years. During the past season of 1918, there have been very few legitimate attractions and but several of the first-class, with small patronage.

Vaude.—Camp Sheridan, Taylor Field, a large flying field and large aviation repair shops are located here, and the Strand Amusement Company which virtually controls the amusements of Montgomery, have recently turned the Grand Theater, the only legitimate house, over to vaudeville as about seventy-five per cent. of the business is soldiers and they prefer vaudeville.

Pict.—The houses have all done very well. The pictures shown have been on an average of the highest order and very satisfactory.

WALTER B. FISKE.

Nashville, Tenn.

During the fall of 1917 there was a general decrease in the patronage of Nashville theaters, and business continued dull through the early months of 1918. However, with the coming of the Government powder plant interest was revived in the local theatrical world. With the influx of 60,000 or more new citizens

in Nashville and vicinity prospects are brighter than for many years.

Legit.—In regard to the schedule for the coming season managers state that the bookings are the best and largest for five years.

Vaude.—Plans are on foot for a new theater which promises to be unsurpassed in the South.

MARY R. STEADWELL.

Richmond, Va.

Legit.—There seems to be more activity in the theatrical line now in Richmond than for several years past, and well there might be, as Richmond has always been one of the best show towns in the country. As the city is growing rapidly, there is greater demand for show houses. The outlook is good for coming season.

Vaude.—The one house here did good business all season. It is reported that a Southern amusement corporation will soon begin building for vaudeville and pictures on Broad street, in the heart of the business district. There seems to be splendid opening here for good vaudeville.

Pict.—Capacity at all shows day and evening.

NEAL MCCONNELL.

Roanoke, Va.

Legit.—Business for the past year has been good notwithstanding the conditions of the country. The regular Academy of Music attractions have been well patronized and the management bookings were all first-class attractions.

Vaude.—The Roanoke has remained open during the entire season. Patronage has been good. This house usually runs five Keith acts.

Pict.—The American, the largest of the picture houses, is prospering. Mr. Heins controls a majority of the picture houses as well as some in other places and his success in pleasing his patrons is a well established fact.

LAWRENCE S. DAVIS.

Vicksburg, Miss.

Legit.—The season will open a little late this year, owing to transportation difficulties. Under war conditions it will not be a path of glory. It was very much undecided whether there would be a legitimate theater open here for the new season. Mr. Mayer, the manager of the Walnut Street states, however, that he has booked attractions but cannot tell whether the contracts will be fulfilled.

Pict.—L. J. Pico, manager of the Saenger Amusement Company, has arranged for several high-class features to be shown at a near date at the two houses here. Business generally has been good.

O. F. WEIMAR.

Yazoo City, Miss.

The amusement business has shown a decided improvement over that of the several previous seasons, due to the large crops of all kinds which were gathered in this county and which gave the business men and the farmers surplus money to spend. If plentiful crops are an indication of good business, then we can look to a much more prosperous season than this little city has yet had.

J. W. STAUB.

WESTERN CITIES

Business Good in Those Towns with Big War Industries or Which are Located Near Camps

As in every other section of the country the war has left its impression upon the amusement industry, those cities reporting excellent business in which there are located factories and shops devoted to the manufacture of war materials. In these cities all classes of attractions have prospered though the lack of transportation facilities has had a marked effect upon the legitimate field.

There is no feeling of optimism, on the other hand, in those cities where war products are not being made, as no additional source of revenue is at hand to take the place of money expended in war activities and charities.

Butte, Mont.

Higher wages are being paid here than ever before, common laborers receiving \$5 a day and carpenters and plumbers \$7 and \$8 a day. As a result the amusement business is flourishing.

Stock.—There is much stock enthusiasm here as in other nearby cities. Butte will support a good company.

Vaude.—Since nearly \$90,000 was spent in reconstructing the Broadway the Pantages shows have increased prices from 35 to 50 cents. The programs, however, have not improved.

Pict.—Business at the Rialto and other houses at the present time is the best in their histories.

CHARLES W. LANE.

Denver, Col.

The outlook for the coming year is that present excellent conditions will continue over the whole amusement field.

Legit.—The season of 1917-18 has been very different in many respects from its predecessors. There never has been such a dearth of road attractions.

Stock.—The Denham reopened in November with stock, and has been running ever since. The summer theaters did not open.

Vaude.—Vaudeville has been much in evidence with three houses going at all times and two during the summer. The Orpheum had a prosperous season.

Pict.—The houses have had their best year. War conditions and taxes affected the large theaters only temporarily. The small neighborhood houses have had a hard time of it, but this was, in large part, due to the existence of four large modern neighborhood houses at popular centers.

FREDERICK D. ANDERSON.

Los Angeles, Cal.

Stock.—Local companies, playing worth-while plays at popular prices, will make money. The public will flock to hear the "speaking voice" if encouraged by prices that the pocket can bear.

Vaude.—Vaudeville will be more in demand than ever, if given at popular prices. Many houses at present devoted exclusively to "pictures" will undoubtedly revert to a "mixed bill" of vaudeville and pictures to draw patrons back to their theaters.

Pict.—Theaters running pictures exclusively have, with the exception of the very largest houses, found conditions financially bad compared to last season. Long, dragged-out stories that should properly be handled as two or three-reel subjects, the war tax, too many "educational" and "news weeklies," and too few comedies, were mainly responsible for bad conditions. Small houses find it hard to compete with the big theaters. Patrons expect too much for the money and they are bored to death by indifferent five-reel features. Adaptations of books and stage plays have mainly proved failures.

LESLIE T. PEACOCKE.

Portland, Ore.

A strong current of prosperity flowed into every box office during the past season, and it continues strong at midsummer. There were a few slack periods when war loan campaigns were in progress, but none of these lasted a month, and hit only the high-priced houses. The phenomenal expansion of the shipbuilding industry, together with the enlargement of the army post at Vancouver, Wash., account in great measure for the big improvement in patronage. Shipworkers and army officers are buying the \$2 seats. Another positive cause has been a real improvement in the attractions offered. Every house is preparing confidently for a big season.

Legit.—The legitimate is heavily booked, with an eye to pictures, however, in case of adverse travel conditions.

Stock.—Stock is closed for the summer. There will be, however, two companies here next season instead of one.

Vaude.—The Orpheum, the leading vaudeville house, will open on Sept. 1, much earlier than usual.

Pict.—Capacity audiences at the leading picture houses have become commonplace, and there is no reason to apprehend a falling off in business.

JOHN F. LOGAN.

San Francisco, Cal.

Only Two Legit. Houses Open—Inferior Shows Hurt Business

Transportation troubles have complicated the theatrical situation in far-off San Francisco. The scarcity of road attractions and the inferior quality of many of these are elements that have conspired to turn the tide of business to the pictures. Not only have several palatial cinema houses been opened to good and continuingly good business, but others are under contemplation. Vaudeville, unadulterated, and as presented in conjunction with pictures, attracted paying business, as always, but stock, that theatrical commodity for which the city is nationally known, and through which medium the world has been enriched by not a few of its foremost stars—stock sagged lamentably. Only one such organization held its own.

Legit.—There have been legitimate

CANADIAN CITIES

Influx of Soldiers and Factory Hands Boosts Business—Vaudeville Patronage Shows Gain

successes, but not a sufficient number of them to warrant us in saying that they averaged high through the season. As only two legitimate houses of the best grade are now in operation, betterment in local conditions, as regards the legitimate field, may result from the concentration of patrons in the coming season, providing the East supplies better attractions than those recently routed hither.

Stock—Only one first-class stock house is now in operation here.

Vaude—Vaudeville has held its own, especially so since the Orpheum and Pantages are the only two houses exclusively playing vaudeville.

Pict—Pictures seem to have gained the advantage over the legitimate and the stock productions, as evidenced by the number of expensive houses that have been erected for pictures only and houses in contemplation. A. T. BARNETT.

Seattle, Wash.

Everything theatrical points to a successful year in Seattle. The rapid increase in population caused by the great influx of shipyard workers and other industries created by the war, has put many dollars into circulation and, naturally, these people turn to the theater for amusement.

Legit—The Metropolitan has had very few dark weeks, and the season is still on with more bookings to follow up to the time the fall season opens.

Stock—The Wilkes Players had a very successful year. The plays chosen by the management are the latest stock releases. The season opens Sept. 1.

Vaude—Pantages has enjoyed good business. The Moore, Orpheum Circuit, has had a good year, the fall season opening Sept. 1.

Pict—Managers of the largest houses are showing the best pictures that money can buy, and have demonstrated that the people of Seattle want good pictures and are willing to pay the price. CAROLINE MENDELL.

Spokane, Wash.

The outlook for the coming year is not rosy, due to conditions most unexpected and unavoidable. The past season here was marked by a big decrease in business, owing to the fact that Spokane is so situated that she gets practically no war benefits, either in manufacturing or supplying, while there is a constant drain of funds for various war activities.

Legit—Attractions have not been well patronized except in a few instances, the public evidently preferring other forms of amusement which are lower in price of admission.

Vaude—Orpheum shows resumed dates here during the latter half of the season after an absence of three years, but while patronage was fairly steady it was not sufficient to induce the Orpheum to include Spokane in the circuit this season. Popular priced theaters are viewing the coming season with confidence.

Pict—Exhibitors are well satisfied with the outlook for the new season. Business has kept up well during the hot weather, an evidence that the public favors this class of amusement. REN H. RICE.

Although no records for patronage were broken in Montreal and Toronto, cities of lesser size like London, Halifax and Hamilton, report an increased theatrical activity over past seasons. In the latter city a large vaudeville house was added to the considerable number of theaters in operation. The concentration of soldiers in various localities and the colonization of factory hands have had a marked effect on patronage. Then, too, a good crop is anticipated, helping general conditions with the approach of the new season.

Calgary—Edmonton, Alberta

Attendance at the legitimate theaters in Calgary has been remarkably good the past three seasons, and in Edmonton it has not been so good except in the case of well-known attractions. Times are good and money plentiful.

Legit—Attractions have been irregular, and theaters in both places have had to depend on plays sent by the United Producing Company.

Stock—Have had no stock for two years, except short spring and summer engagements at the Hippodrome, Edmonton. The same company returns for a new season in September. This house had tabloid musical comedies and pictures for three years.

Vaude—The Grand in Calgary has high-class vaudeville the first three nights of each week.

Pict—High-class pictures get the money in both towns, and the best grade is none too good for the people here. A profitable season looms ahead for the show business in Calgary and Edmonton. GEORGE FORBES.

Halifax, N. S.

The theatrical season here has been an unqualified success, particularly in vaudeville. The many transient people here, owing to war conditions, and the several thousand workmen who came here following the big explosion last December, when the extreme north end of the city was blotted out and almost 2,000 persons killed, have been factors in the increased business.

Every theater in the city was damaged by the big explosion and all were closed one to three months, but on resumption of business with a return to somewhat improved conditions, patronage was greater than ever before. JAMES W. POWER.

Hamilton, Ont.

All theaters here have done good business. The Grand Opera House, our only legitimate theater, has had more and better companies than in past seasons, and business was good. When the new season opens theater patrons may look for an improved brand of entertainment.

The vaudeville houses have done well with two-a-day and the picture houses have thrived. Prospects for the coming season are good. The first part of the year the Loew Company opened a new theater they had built here at a cost of \$100,000, with a seating capacity of about 3,000, and have done good business. MIRIAM JEAN NESBIT.

London, Ont.

Bookings here to date are ahead of those for several seasons past, both in number and quality, and a good season is to be followed by an even better one it appears. London, advantageously situated, and with a population of 60,000, now has upward of 10,000 troops in training here to entertain. Light opera, musical comedy and comedy have done well and sufficient music lovers make an occasional grand opera booking pay. Pictures are popular, seven houses showing them here. C. E. A. WEBB.

Montreal, Que.

Legit—Business at the theaters fluctuated, depending chiefly on the nature of the attraction, musical shows doing the best business, with spectacular plays, like "Experience," next. Straight dramas, with one or two exceptions, did not seem to draw well.

Vaude—Vaudeville is a winner. It played about ten weeks to pretty nearly capacity, and even now, with hot weather, it is doing a very large business.

Pict—Moving picture houses of the better class are doing a fair business, in many cases good. There are sixty-five picture theaters here. W. A. TREMAYNE.

Ottawa, Ont.

While the prospects of legitimate, stock and vaudeville are not bright on account of the heavier traveling expenses, the prospects for the picture houses are encouraging. They have done a prosperous business in the past season and are improving their programs and music. J. H. DUBÉ.

St. Catharines, Ont.

St. Catharines and vicinity enjoyed good business during the past season. The population, though numerically less, due to war conditions, was better off financially, which circumstance redounded to the benefit of the theater owner.

Legit—The trend was in favor of musical comedy, which had its heaviest run here in years. There is every indication of attendance as good, if not better, in the season about to open.

Stock—Stock is popular, but the quality has been poor.

Vaudeville—Big-time vaudeville did well here. St. Catharines' advantageous situation (it is half way between Buffalo and Toronto) resulted in high-class bills.

Pict—Feature films are in the ascendency. All film theaters did exceptional business. CLAYTON E. BROWNE.

St. John, N. B.

Although the past year has not been marked by any real outstanding feature in the amusement world of the Maritime Provinces, the various minor activities are all of a progressive nature. While no reports have been received as to houses going out of business, word comes

from the following places of theaters either being built or remodeled: Orpheum (bought by Acker) Halifax; Majestic, Halifax (formerly the Academy of Music) returned to stock; Strand, Kentville; Lyceum, Charlottetown, P. E. I.; Strand, Truro; Kater's Strand (almost completed, will run U. B. O. vaudeville), and Palace, Sydney. The opening of several theaters in Sydney, C. B. district, offers an opportunity for an exchange center to be located there. Although exhibitors in general complain of poor business, the motion picture industry is fairly good, and on a larger scale than ever before.

Owing to the fact that a contract has been signed in St. John for the building of large docks there, and the consequent influx of labor, the future holds out much opportunity for good and increasing business. Several houses are either adding vaudeville acts to their present screen bill or are billing vaudeville entirely. PERCY GIBSON.

Toronto, Ont.

Legit—It's been a good season for good attractions in Toronto. There hasn't been any money for the other kind, or even the indifferent ones. Attractions such as Maude Adams, Otis Skinner, John Barrymore, Constance Collier and Willie Collier, who, among others, were seen here, were well received and played to good attendance. Not so with the "Ziegfeld Follies" or the Winter Garden productions. These shows are never popular in Toronto. They may suit New York, but twenty minutes of them suffice for this city. The present season will be a good one, judging by advance bookings and general conditions.

Pict—Pictures drew consistent and liberal patronage, and will continue to do so on account of the better grade of subjects now being shown. GEORGE DANTREE.

Vancouver, B. C.

The past year has shown an reassuring increase in business in spite of war conditions.

Legit—At one house, the Avenue, first-rate attractions such as Maude Adams, Cyril Maude and Otis Skinner commanded full houses for half-week engagements, but tawdry road companies failed. The outlook for good attractions is splendid.

Vaude—Both Orpheum and Pantages circuits paid extremely well, and the outlook is most promising.

Pict—Better class houses have commanded good attendance, but those showing the cheaper and more sensational films have complained. Paramount, Arcraft and Goldwyn Films have done good business, with some of the Metro meeting fair success. The better houses now charge 25 cents for best seats at evening performance, with a two-cent tax paid by the spectator. The outlook for clean pictures is excellent. C. WOOD.

Windsor, Ont.

The consensus of opinion among the managers is that receipts are not so good month by month as the corresponding period of 1917, with the exception of the Favorite, a motion picture house. G. A. BOUTILLIER.



Ready on your mark, set, go! And Mack Sennett's athletes are off for a race down the beach

Here is Charlie Chaplin in a tin-type pose that you remember so well



Color and picturesqueness in a superlative degree feature Pathe's new serial, "Hands Up"



Ready to defend hearth, home and herself is Elaine Hammerstein in "Her Man" (Pathe)

A rooster settles a domestic crisis in "Young America," a George K. Spoor which Essanay is releasing



"SALOME" ELBOWS LEGIT FOR BOOKINGS

Big Fox Picture Is Accorded Signal Recognition by the Shuberts

Recognition of the extraordinary feature picture as an attraction on a par with so-called legitimate productions has been accorded by the Messrs. Shubert in booking in their best theaters throughout the country, in the regular run of the season, a spectacular photoplay just completed by William Fox.

"Salome," the new picture which is the cause of this signal departure in policy, is assigned time, in many instances at the height of the season, in such notable theaters as the Cort in Seattle, the Plymouth in Boston, Ford's Opera House in Baltimore, the Teck of Buffalo, the Grand Opera House of Cincinnati, the Washington Theater of Detroit, the Garden of Kansas City, the Davidson in Milwaukee and the Colonial in Cleveland.

Others of similar significance are being added to the list, other than Shubert houses being used only where previous bookings and exigencies of routing made such arrangements necessary. In a few cities, where purely picture houses of the highest standard exist, exceptions have been made in their favor, as, for instance, Clune's, the new and palatial home of cinema features in Los Angeles.

New York and Chicago houses are still to be set aside for "Salome" by the Messrs. Shubert, difficulty in arranging a crowded schedule accounting for the delay.

Assuredly, when a picture production elbows a legit. offering for a place on the big syndicate schedules, the day of supreme cinema achievement has dawned.

CANADIANS TO USE OUR LIBERTY FILMS

Request Received by President Brady to Help Their Victory Loan

The enthusiastic response of the motion picture industry to the request of the Treasury Department to make short three hundred foot pictures in aid of the Fourth Liberty Loan has prompted the officials of the Canadian Government to request the use of the pictures in furtherance of the Fifth Canadian Victory Loan.

The request was received by William A. Brady, president of the National Association of the Motion Picture Industry.

As these Liberty Loan pictures are being made at the direct request of the Treasury Department and when completed will be under the control of the Federal Reserve Banks, it is probable that the matter of the Canadian use of these pictures will first have to be taken up with officials of the Treasury Department and their permission obtained before the request can be acceded to. The committee has taken the matter under advisement.

"Wives of Men" at Casino

The Pioneer Film Company production of "Wives of Men" opened at the Casino Theater Sunday night, Aug. 25, for a two weeks engagement. Florence Reed has the star part. Nathan Hirsch, the Pioneer president, has herein produced a film above the average.

SCREEN MOSS

BY A ROLLING STONE

I AM shocked and deeply grieved to read in the morning casualty lists from overseas of the death in action of Arthur W. Matthews, the actor formerly on the Lubin staff for a number of years. "Matty" went across, a volunteer with our own Sixty-ninth Regiment, along with Lieut. Earl Metcalf, his former bunkie at the Lubin plant.

Good old "Matty" has gone west—may his memory rise in your mind and mine, monumental—as the first of our motion picture industry to make the supreme sacrifice.

"TONY" KELLY, beg pardon, Mr. Anthony Paul Kelly, playwright, has certainly made 'em take notice. With his first effort in the spoken drama this pride of our scenario folk has put over a big hit in his play "Three Faces East." And the most gratifying part of it all seems to be that "Tony" still wears the same size hat—and he keeps everlastingly at scenario writing just the same. That's loyalty to the game that made the fame.

IN ACCORD with the suggestion of last week that some handwriting is appearing on the wall—take note that Marshall Neilan is forming his own producing company.

LOOKS like the Commodore has come home—news that "The Common Cause" will be released through the Vitagraph system instead of Artercraft—may mean either one of two things—or both. After seeing "Missing," the last Blackton production, I had come to the conclusion that J. Stuart Blackton was after all as good as they said. "Missing" took rank as one of the season's best productions—that's why I can't understand this coming back to the Vitagraph.

A NEWS item informs me that Theda Bara's "Salome" will not make its early Casino Theater debut—which causes another much anticipated eye-ful to be denied me. "Salome" delayed 'til too late in the season may mean several things, and yet the seven veils spectacle in summer would seem so much more appropriate than the same scene in winter.

I OBSERVE that Mae Murray has sued the Universal Company for \$150,000 for breach of contract and to clear her good name, which she claims has been damaged through the exploitation of the photoplay entitled "Her Body in Bond."

If Mae is successful I will be able to suggest legal action to several score other actors and actresses who may logically seek a similar redress.

ACCORDING to the wag, the fellow who scratches the surface of an industry still in its infancy has gone over to do press and publicity work at the National Association of the Motion Picture Industry. The name of the new office incumbent is T. O. Eltonhead.

I will now expect to see no more of the F. J. B.-Lone Wolf preliminaries.

JUDGING from the number of stills which we see with Jesse Lasky and Caruso as the central figures—and the Caruso cartoon of Jesse—and the many stories about Enrico and Jesse—it begins to look like Jesse bought something in addition to services when he signed the operatic king.

WITH the following new titles announced during the week, it seems that there is still plenty of war matter left in the noodles of the scenario clan. Look 'em over:

Crashing Through to Berlin.
The Hun Within.
Vive La France.
The Common Cause.
Lafayette, We Come!
Why America Will Win.
The Road to Berlin.
Over the Rhine.
The Troop Train.

LEAH BAIRD, playing the lead in the new Joe Golden-A. Alperstein serial, "The Messenger of Death," says "This is the life," as she tossed into the scrap heap seventeen pairs of shoes, ten hats and thirty gowns which had been put beyond repair and recognition by the strenuous stunts which she is called upon to do.

And as Sheldon Lewis, who plays opposite to Miss Baird, handed the rag man eleven suits, ten pairs of shoes and twenty-one shirts, we began to agree that the life of the serial player is just one new thing after another—and one tailor's bill after another—and one reel after another.

REPUBLICAN CAMPAIGN WITH FILMS

Pictures to Show Activities of Governor and Secretary of State

The political campaign in New York will be waged to a great extent through the films. A step was made in this direction by the appointment of Harry Levey, director of Universal's industrial department, to have charge of the film campaign for Governor Whitman and Secretary of State Francis Hugo.

Mr. Hugo has instructed Mr. Levey to produce a special picture to be entitled "My Four Years in Albany," which will review all the important activities of the Secretary of State and the Governor during their terms in office.

The film is likely to be one of the chief campaign enterprises of the Republican forces.

It will be remembered that Mr. Hugo has previously figured as an active sponsor of the motion picture message carrier. He had a big part in causing the production of the feature "Careless America" by the Universal in advancement of the safety first campaign.

FUEL COMMITTEE PLANS FOR WINTER

Will Cooperate in Conservation with Administrator Garfield

The Fuel Conservation Committee of the National Association of the Motion Picture Industry held a conference with Fuel Administrator Garfield and other officials of the National Fuel Administration in Washington on Tuesday, with the purpose of promoting co-operation between the Fuel Administration and the National Association.

The subject was discussed from two angles. One was a national campaign to be instituted throughout the motion picture theaters of the country looking toward a general conservation in the use of all electric machinery which receives its initial power from coal. This campaign will seek to educate the public in the conservation of all electric current.

The other campaign will seek to bring about the conservation of coal and to educate the public into the reasons for coal conservation in those sections of the country where there is a shortage. These campaigns will be local in extent and will only be used in places where an acute shortage exists.

Brenon Reports Progress

The latest news from Herbert Brenon, now in England, is contained in a letter received here last week which states that he is progressing rapidly with the picture upon which he has been working for the British Government, and that all goes well.

He also says that while the fire that destroyed the greater part of the finished product a few months ago did a great deal of damage, with the help of his two American aides, Roy Hunt and James McKay, who joined him recently, he has been able to obtain much more satisfactory results, and that he has been greatly encouraged by the amount of work they have been able to accomplish together.

ALL THE PICTURE NEWS

Complete—in a Few Minutes' Reading

Ban on Filming Airplane Operations Removed—Of great importance to film interests is the decision made last week to permit the taking of scenes showing the activity of airplanes and airplane manufacture. The new ruling affects photography for newspapers as well as that for moving pictures, but nothing can be taken except under official supervision.

Fishing for Fairbanks with Golden Bait—Douglas Fairbanks' contract for distributing his films with the Artercraft Pictures Corporation is nearing its end, and offers already have been made to him amounting to more than two million dollars for his next eight pictures.

May Increase Admission Prices in Cleveland and Cincinnati—Rumor has it that the motion picture theaters of Cleveland are contemplating a raise in admission prices for the fall. Nothing definite has been decided upon, pending the legislation in regard to the taxes to be imposed upon the exhibitor. All are agreed, however, that some increase is necessary to counterbalance the increase in the cost of operating a motion picture theater.

Cincinnati motion picture theaters also will advance admission prices in the near future, and the "ten cent first run" houses will go out of business. Cost of operation is given as the cause of the advance. "Theaters in other large cities long ago raised their prices of admission," stated Special Representative Allen of the Famous Players Corporation. "Cincinnati picture fans have been more than fortunate in this respect." Theaters in Dayton, Columbus and other cities close to Cincinnati raised their prices some time ago.

All Star Film for Actors' War Fund Released—"How Stars Twinkle Away from the Studios," the one-reel film made in behalf of the Actors' War Fund Association, and which contains a cast of all the screen luminaries who have arrived at the stage of stardom, will be released in Ohio by the Masterpiece Film Attractions of Cleveland. Acting general manager George P. Jacobs has received word to this effect from Sol Lesser, who has the distributing rights of the picture for the entire United States.

Sullivan Takes Berst's Place with Division of Films—Dennis Film Sullivan, recently assistant general manager of the Mutual Film Corporation, has been appointed by Chas. S. Hart, Director of the Division of Films, Committee on Public Information, to the position of Manager of Domestic Distribution, to succeed J. A. Berst. Mr. Sullivan declared it his purpose to work in close harmony with exhibitors in relation to the productions which are now being put out under the title of United States Official War Films.

Iowa Scores One for Sunday Shows with "Crusaders"—Iowa, threatened with Statewide closing of motion pictures on Sunday because of an extinct "blue law," has emerged from another battle—the exhibitors again victorious. Greater liberality toward Sunday shows is now assured. In Ames is the Twin Star Theater. Ames has for years been without Sunday shows.

Not long ago the 313th Regiment of Engineers went into camp there. The Commandant appealed to the Gerbracht sisters to open their theater on Sunday, as his men did not have a place for recreation on their rest day. "Pershing's Crusaders" was secured. After showing to capacity houses twice in the afternoon the theater was closed by order of the chief of police, who declared the Sunday show was in violation of the State laws and a local ordinance. The proprietors were arrested. The next morning the local newspapers took up the fight. Generally the press favored Sunday shows. Matters were at a white heat when on the next Sunday it was advertised "Pershing's Crusaders" would be shown at the Twin Star Theater. Through a tentative agreement the show was allowed to continue all day. At every performance the house was packed.

After the last show at night the sisters and the operator were arrested. In police court the Misses Gerbracht were fined \$25 and costs for the offense the day before, \$5 and costs for the law violation the week before, and were warned that if they were again arrested the fine would be the limit—\$100 and costs. At a special session of the Council the chamber was crowded. Speakers condemned the existing ordinance, demanded its repeal and insisted on Sunday shows. After Captain Meem of the Iowa State College Training Battalion had said the absence of Sunday shows would do more harm than good, one of the councilmen submitted an ordinance repealing the extinct "blue law," which was passed. It looks like Iowa exhibitors have gained a head start in another big battle for Sunday shows.

Kenean Buell to Direct Evelyn Nesbit in First Fox Picture—Kenean Buell, who directed the Lee children for Fox, has been selected by the Fox management to direct Evelyn Nesbit, who has just contracted to appear in five productions bearing the Fox imprint. Her first one will be "Why I Would Not Marry."

New Censorship Rule Relating to Film Exports—Under the latest ruling of the customs service an exporter of films or his representative must be present at the packing of the reels. This was promulgated last week by the Chief Inspector of Customs, Percy Reynolds. All films for export must be screened for censoring at 115 East Twenty-third Street.

Powerful Circuit of Picture Houses Formed in Wisconsin—At least \$400,000 is what William Hamm, Milwaukee brewer, is said to have invested in Minneapolis and St. Paul motion picture houses to gain control of the string of theatres which he has placed under the direction of Isaac Ruben and M. L. Finkelstein. The largest sum spent for one house was \$165,000, reported paid to Saxe Brothers of Milwaukee for the Strand Theater. With it the R. & F. management now controls in Minneapolis the New Garrick, two doors away, Lyric, New Astor, New Unique, New Palace, New Lagoon and several others. In St. Paul they have the New Princess, New Palace, Majestic and Garrick houses. In both of the Twin Cities the firm is in charge of the higher class picture houses in the downtown retail section and residential district. Ruben and Finkelstein were in control of many of their present houses, notably the New Garrick and Lyric in Minneapolis, before Mr. Hamm associated himself with the enterprise.

Suit for \$250,000, Involving Anita Stewart, Settled Out of Court—

The suit for \$250,000, filed by the Vitagraph company against Louis B. Mayer, Coleman Levin and J. Robert Rubin, in which it was alleged that the three conspired to make Anita Stewart break her contract with the Vitagraph company, has been settled out of court. The plaintiff in the action stated that Miss Stewart had signed a contract in January, 1917, which provided that she should receive \$1,000 a week and a percentage based on the profits of her productions, a total of at least \$127,000 a year being guaranteed.

"Our Bridge of Ships" Shows Government Achievements—Ready for Public Showing—Just what the Government has accomplished in shipbuilding, and just what an important task it is was shown in "Our Bridge of Ships," a two-reel motion picture presented by the Division of Films of the Committee on Public Information. It was shown privately in the Kineto Projection room last week prior to its release throughout the country.

Shipbuilding in all its stages is shown. It is traced from the cutting down of the timber to the breaking of the bottle of champagne on the ship's deck. There are also views of the shipyards at Hog Island and other places, and scenes of congregated workers that give an idea of the number of men employed in building the bridge of ships. Incidentally, the film includes animated pictures of President Wilson, Secretary Daniels, E. N. Hurley, Chairman of the United States Shipping Board, and Charles M. Schwab, Director General of the Emergency Fleet Corporation. Several of the scenes give the uninitiated illuminating glimpses of how ships are constructed.

Minneapolis Approves "The Finger of Justice" Which Police Forbade Here—Minneapolis has put the stamp of approval on "The Finger of Justice," the film production of the Rev. Paul Smith, which police interference prevented from being shown in New York. It ran at the Shubert Theater in that city during the week of Aug. 19.

The picture has been indorsed by Dr. H. G. Irvine, Director of the Social Hygiene Department, Minnesota State Board of Health. The film depicts former conditions in the Barbary Coast, San Francisco, and the cleanup of that section under direction of Rev. Paul Smith. "During my time in San Francisco," said Dr. Irvine, "I knew Rev. Paul Smith intimately, and had much to do with his organization. He was instrumental in driving commercialized vice from the Barbary Coast in San Francisco, and also from the whole northern half of California." Rev. Mr. Smith was in Minneapolis during the showing of "The Finger of Justice."

The film also has been shown in Washington and Seattle.

Picture Shown in Munitions Plants and Liberty Theaters—In accordance with a Government order the Screen Classics, Inc., patriotic super-feature, "To Hell With the Kaiser," will be shown in all the munitions plants throughout the country.

"To Hell With the Kaiser" also has been recommended to be shown in all Liberty Theaters.

Many Stars Accept Invitation to Make Liberty Loan Pictures—

The invitation extended by Frank R. Wilson, director of publicity for the Fourth Liberty Loan campaign, to the stars of the motion picture industry to make short Liberty Loan pictures has been accepted with enthusiasm by practically all whose aid was solicited. As a result, the committee appointed by the National Association of the Motion Picture Industry, of which Adolph Zukor is chairman, finds its work simplified, and is now engaged on the details of distribution. It was the original intention of the committee to supply the stories, but it finally was decided it would be better merely to outline the character of stories desired, leaving the details to the stars and their scenario writers.

Drowning Narrowly Averted While Filming "False Faces"—

When Henry Walthall, Garry McGarry, John Brown, and Irving Willat were taking scenes from the top side of a submarine near Los Angeles last week for the war propaganda picture "False Faces," the submarine submerged suddenly, leaving actors and cameras clinging to the waves. Only the prompt action of Captain Wilbur saved the men. The crew of a passing boat, believing it to be a bona fide scene, was slow in coming to the rescue.

Former Directors Who Are to "Go It On Their Own"—Hampton Del Ruth, late supervising director of all the Mack Sennett comedy productions, is looking over the various studios that are for rent, to decide in which to make the Del Ruth Comedy Productions he has in contemplation. He will make five-reel comedies, somewhat on the order of "Tillie's Punctured Romance," which was the outcome of Hampton Del Ruth's brilliant pen.

Louis Gottschalk, the well known producer of operettas, and lately with Lasky, has severed connection with that studio in order to co-direct with Harold Bell Wright, who is starting to make independent productions, adaptations from the famous author's best known books.

Fred Balshofer is beginning work on his first production with Julian Eltinge. The first picture will be based on the European war. It will show Eltinge in uniform and in marvelous gowns specially designed for the impersonator.

Anita Stewart to be Starred in "In Old Kentucky" on Screen—"In Old Kentucky," a melodrama famous more than twenty years ago, written by Charles T. Dazey and shown all over the country by the late Jacob Litt, will be produced for the screen by Louis B. Mayer of Boston, who last week bought the film rights. The play will be one of those in which Mr. Mayer will star Anita Stewart. The filming will be done at the Lexington racetrack, where the scenes of the original play were laid.

State Rights Distributors' Franchise Acquired by Sol Lesser—A State Rights franchise to distribute pictures in six more states—Missouri, Iowa, Nebraska, Kansas, Texas and Oklahoma—has been acquired by Sol Lesser, and he is planning some big operations there. Mr. Lesser's Chicago "Hearts of the World" company will control this franchise in addition to those of five other states recently acquired.

Effort to Adjust Operators' Wage Scale in Ohio—A committee of the Motion Picture Exhibitors' League of Ohio will meet with a committee of the operators' union, Local 160, to try to reach a basis on which the minimum wage scale of the operators may be settled. Their demand of 80 cents an hour, in opposition to 62½ cents, which they are now getting, is too much of a jump. It means an increase of approximately \$10 a week for an operator in the larger houses, and exhibitors feel that the increase is not justifiable.

Los Angeles Pageant Floats to Be Sent East—As a compliment to the forcefulness of expression and beauty of the floats which appeared in the great pageant of the Motion Picture War Service Association which ushered in the Allied War Exposition in Los Angeles, the War Department telegraphed for permission to use them in a great parade which will be held in Chicago soon. In addition, George Creel, Chairman of the Committee on Public Information, telegraphed his congratulations to D. W. Griffith for the work of the association. The fifteen floats representing the Allied nations will be shipped to Chicago at once and probably will be shown in other cities in the East.

Four of the floats in the pageant were contributed by the studios of the Famous Players-Lasky Corporation and allied organizations.

Picture Men on Mitchell Memorial Committee—William A. Brady, president of the National Association of the Motion Picture Industry, and Marcus Loew, of the Loew theaters, who is actively identified with the committee work of the National Association, now are members of the finance committee of the Mitchell Memorial Committee, which is composed mainly of financiers.

President Brady and Mr. Loew are planning a campaign to secure funds from those desiring to contribute and in this work the local organizations of the Motion Picture Exhibitors' League will be instrumental.

Pictures Shown in Court as Evidence—Moving pictures were presented in evidence before Judges Hough, Ward, Rogers and Manton one day last week in an appeal of paper manufacturers from the decision of the Federal Trade Commission fixing the price of paper at \$62 a ton. The manufacturers assert that since the price was fixed Government awards have raised the cost of paper \$3.50 a ton in wages and from \$3 to \$4 a ton in freight charges and that it now is necessary to charge \$80 a ton.

The picture begins in the Maine woods, where trees are cut and hauled to the head of a stream, sawed into four-foot lengths, floated to the nearest railroad station, and shipped to the mill. The mill pictured was the plant of the International Paper Company, at Palmer, N. Y.

Loew After Big Montreal House—Stories which officials will neither confirm nor deny are in circulation concerning negotiations by the Loew vaudeville enterprises for the purchase of the St. Denis Theater, Montreal, the motion picture house which cost nearly a million dollars to construct several years ago and which has had a checkered career. It has been closed for some time, although the largest and most ornate theater in the city, with one exception. Loew's already have the leading vaudeville theater in the opposite end of Montreal, the vaudeville program being helped out by the showing of first-run pictures.

William A. Brady at Washington on Fuel Conservation—At the recent meeting of the Fuel Conservation Committee of the moving picture interests the decision was made that the committee should go to Washington to confer with Fuel Administrator Garfield. Accordingly William A. Brady went last week to Washington and there met the committee, consisting of Marcus Loew, chairman, and Messrs. Rothapfel, Edel, Hallberg, Powers and Moss.

Good Results in Cincinnati from Mirror's Idea—Pictures will close the summer season at the Lyric Theater, Cincinnati, the engagement running until September 8, when the regular dramatic season starts. Summer pictures this year were a big money bringer to the legitimate houses. The Grand Opera House also had a big season on summer picture shows.

Graumann to Build \$2,000,000 Theater in Los Angeles—Sid Graumann is negotiating for the most prominent site in the shopping district of Los Angeles, with the intention of erecting another theater, this time to cost \$2,000,000, with a seating capacity of 4,000. His present \$1,000,000 house seats 2,500 and daily and nightly many hundreds are turned away; so he logically argues that if a million dollar house can more than play to its capacity, then a two million dollar picture palace should do likewise. Sid Graumann has never played a losing venture, and he is a showman who knows what the public wants, and he gives it with a lavish hand. He also is contemplating producing several big features himself as soon as the new two million dollar theater is under way. He expects to have it built and running full blast before January 1.

Kitty Gordon Suing Anderson and Weber for \$15,000—Some time ago Kitty Gordon sued the World Film Company for damages for personal injuries and because she thought she had not received sufficient publicity. Now she is suing Gilbert M. Anderson and L. Lawrence Weber, demanding \$15,940. Miss Gordon claims she was hired by the defendants at a salary of \$1,250 a week for thirty-two weeks, and was to get 35 per cent of profits from the films in which she starred; that she has not had percentages due from profits on "Vera the Medium," and that \$940 is due her; that her services were utilized for only four weeks, when defendants broke the agreement, hence the suit for \$15,000.



Gladys Leslie is truly a little sunshine girl in "Wild Primrose" (Vita-graph)



Clara Kimball Young, picturesque and primitive, in "The Savage Woman" (Select)

THE PICTURES' FIRST RUN REPORTED From Every Part of the Country BY WIRE Just Before Going to Press

"Our Mrs. McChesney" (Metro—Ethel Barrymore)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Packing them in at all performances." "Everything about the picture is good."

NAT'L BOARD OF REVIEW REPORT
EntertainmentExcellent
StoryGood
ActingGood
PhotographyGood
Technical HandlingGood
SettingsExcellent
Moral EffectWholesome

THE PICTURE

Five-Part Comedy by Edna Ferber and George V. Hobart. Cast includes Huntley Gordon, Lucille Lee Stewart, Wilfred Lytell, W. H. St. James and John Daley Murphy. Directed by Ralph W. Ince, under the supervision of Maxwell Karger.

Synopsis of Story: Emma McChesney is an up-to-date traveling saleswoman who is largely responsible for the success of the T. A. Bock Company, manufacturers of the Featherbloom petticoats. Her son causes her a good deal of trouble and she is worried because he marries a chorus girl. The girl, however, becomes a model for the petticoat, increasing the sales wonderfully, and proves that she is a good wife for the son. Then Emma McChesney finds time to enter a romance of her own, and all ends well for the McChesneys.

"The Savage Woman"

(Select—Clara Kimball Young)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Clara Kimball Young is a good box-office attraction."

WIRE REPORTS—CENTRAL WEST

Box Office Value.....Fair
Exhibitor Comments: "Picture does not appeal to women."

WIRE REPORTS—WEST

Box Office Value.....Poor
Exhibitor Comments: "Clara Kimball Young fair." "Very medium story." "The worst vehicle that Clara Kimball Young has ever had."

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comments: "Star splendid in role different from usual."

NAT'L BOARD OF REVIEW REPORT
EntertainmentFair
StoryGood
ActingFair
PhotographyFair
Technical HandlingInadequate
SettingsFair
Moral EffectWholesome

THE PICTURE

Five-Part Drama by Francois Curel. Scenario by Kathryn Stuart. Cast includes Edwin M. Kimball, Milton

All Reports Are Printed Just as Received. The Values—Great, Good, Fair and Poor —Are an Exact Average, the Same Terms Being Used in All Wires To Us

Sills, Marcia Manon, and Clyde Benson. Directed by Edmund Mortimer.

Synopsis of Story: When Lerier is jilted by Aimee, the reigning queen of beauty in Paris, he goes to the wilds of Africa. There he sees Renee and noting her extreme beauty, he takes her to Paris and, beautifully gowned, she outshines Aimee. Renee loves him and believing her love is not returned, and still jealous of Aimee, she returns to Africa, where she is soon followed by Lerier. She saves his life when the natives would kill him, and in the end the two are happily married.

"The Pursuit of Polly"

(Paramount—Billie Burke)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "A pleasing comedy." "Billie Burke well liked."

THE PICTURE

Five-Part Comedy-Drama by Mann Page and Izola Forrester. Scenario by Eve Unsell. Cast includes Thomas Meighan, Frank Losee, A. J. Herbert, William Davidson, Benjamin Deely, and Alfred Hickman. Directed by Chet Withey.

Synopsis of Story: Polly must decide between two suitors, so she starts off in an automobile, saying whichever one catches her first may claim her as his bride. But Polly reckons without German spies. En route she becomes entangled in so many plots that the eye of Mason, a millionaire patriot, is drawn towards her peculiar activities and he arrests her along with the spies. Of course, in the end she clears herself and marries Mason. For he caught her first, even though he was not included in the racing agreement.

"Shifting Sands"

(Triangle—Gloria Swanson)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Every audience went away pleased."

NAT'L BOARD OF REVIEW REPORT
EntertainmentFair
StoryFair
ActingFair
PhotographyGood
Technical HandlingFair
SettingsAdequate
Moral EffectWholesome

THE PICTURE

Five-Part Drama by Charles T. Dazey. Cast includes Harvey Clark,

Leon Carton, Lillian Langdon and Arthur Millett. Directed by Albert Parker.

Synopsis of Story: The story concerns a young girl who had falsely been accused of stealing by a German agent and who, after serving her prison term, joins the Salvation Army. There she renews her acquaintance with a man of wealth and finally marries him. Then the war breaks out and the German, desiring important papers of her husband, threatens to expose her past unless she turns over the desired information to him. She pretends to fall in with his plot, but instead works with her husband and the U. S. Secret Service, and finally aids in the German's arrest.

"The Liar"

(Fox—Virginia Pearson)

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comments: "Picture full of heart interest." "Pearson continues a favorite."

NAT'L BOARD OF REVIEW REPORT
EntertainmentFair
StoryFair
ActingFair
PhotographyFair
Technical HandlingInadequate
SettingsAdequate
Moral EffectQuestionable

THE PICTURE

Five-Part Drama by Katherine Kavanaugh. Cast includes Alexander Franck, Edward F. Roseman, Victor Sutherland, Eugene Borden, Albert Ricciardi, Myra Brooke, Liane Held Carrera. Directed by Edmund Laurence.

Synopsis of Story: Sybil, upon the death of her father, a wealthy planter, is told that her mother was a negress by Harvey, who thus expects to gain control over her and her fortune. But the girl refuses to believe this and marries John Carter. However, when she learns she will have a child, the fact preys on her mind. Then Harvey comes to tell Carter the story of her parentage. Sybil pretends to commit suicide, and Harvey remorsefully admits to Carter that he had lied. Then Sybil "comes to life" and lives happily with her husband.

"The Locked Heart"

(General Film—Gloria Joy)

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Wholly a

good picture." "The story contains too many improbabilities and too many visions."

NAT'L BOARD OF REVIEW REPORT
EntertainmentFair
StoryFair
ActingFair
PhotographyGood
Technical HandlingFair
Moral EffectWholesome

THE PICTURE

Five-Part Drama. Cast includes Henry King, Vola Vale, Daniel Gilfether, and Leon Perdue. Directed by Henry King.

Synopsis of Story: Henry Mason, called home by wire, finds his wife has died, leaving a baby girl. He refuses to look at the child, closing the door on the nursery which had been prepared by his wife. He goes to Europe in an effort to forget, but failing, returns home to find his child grown to be a beautiful little girl. He learns to love her, and finally takes her to his heart and opens the "locked door."

"Maid o' the Storm"

(Paralta—Bessie Barriscale)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Not the best that Bessie Barriscale has done, but it is pleasing."

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comments: "A plausible story with effective ending."

NAT'L BOARD OF REVIEW REPORT
EntertainmentGood
StoryGood
ActingGood
PhotographyGood
Technical HandlingGood
SettingsGood
Moral EffectWholesome

THE PICTURE

Five-Part Drama by J. Grubb Alexander and Fred Myton. Cast includes J. J. Dowling, Herschel Mayall, George Fisher, Howard Hickman, Ida Lewis and Helen Dunbar. Directed by Raymond B. West.

Synopsis of Story: "Maid o' the Storm" tells of a little waif who is picked up on the shore, having been saved from a wreck at sea. She is taken to the home of a fisherman. While on the beach she sees an airplane fall to earth and cares for the pilot, who is injured. The aviator is nursed back to health by Ariel and returns to his home in London. Ariel longs for him and decides to go to London and find him. She becomes an actress and on the night of her debut she meets her "bird-man."

"Heart of the Wilds"

(Paramount—Elsie Ferguson)

WIRE REPORTS—EAST

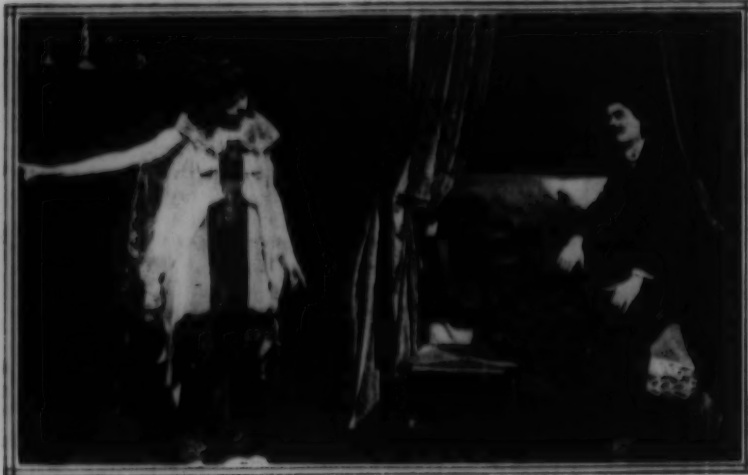
Box Office Value.....Fair
Exhibitor Comments: Audience likes

Elsie Ferguson, but the part is out of her line. The plot drags in spots."

THE PICTURE

Five-Part Drama by Edgar Selwyn. Cast includes Thomas Meighan, Joe Smiley, Matt Moore, Essomillo Fernandez and Sidney D'Aubrey. Directed by Marshall Neilan.

Synopsis of Story: The plot follows the romance of a western girl and a sergeant who has been posted to police the district. This officer is drugged by conspirators when it is most important that he should deliver papers to headquarters, but his



A domestic conflict in "The Great Love" (Griffith-Artcraft)

sweetheart carries the missive through in a wild ride over the plains, thus saving her lover's reputation. Later she learns that the papers meant the arrest of her own brother, but this difficulty is solved and a happy ending is assured for them all.

"A Hoosier Romance"

(Selig)

WIRE REPORTS—CENTRAL WEST

Box Office Value: Good
Exhibitor Comments: "Picture sets new standard." "Sent letters to local Indiana clubs." "Types wonderful." "Acting clever."

NAT'L BOARD OF REVIEW REPORT

Entertainment Excellent
Story Good
Acting Good
Photography Excellent
Technical Handling Unusual
Settings Convincing
Moral Effect Wholesome

THE PICTURE

Five-Part Drama by James Whitcomb Riley. Cast includes Thomas Jefferson, Colleen Moore, Harry McCoy, Edward Jobson, Eugene Besserer, and Frank Hays.

Synopsis of Story: "A Hoosier Romance" is the story of lovely Patience Thompson, "a girl with a singing soul," who fell in love with her father's farm hand as he did with her; who saw her lover driven off the place by brutal "Old Jeff," her father, and who is compelled by the latter to accept attentions from a rich widower whom her father swore she should marry. There is the kindly old squire who knows all about Patience's love affair, and who at last solves her problems for her.

"The House of Mirth"

(Metro—Katherine Harris Barrymore)

WIRE REPORTS—EAST

Box Office Value: Good
Exhibitor Comments: "A pleasing picture." "Management received more compliments from better class patrons than on any previous picture."

WIRE REPORTS—WEST

Box Office Value: Great
Exhibitor Comments: "Fair picture, but a pleasing cast."



A unique tug of war in "The Summer Girls" (Sennett-Paramount)



NAT'L BOARD OF REVIEW REPORT

Entertainment Good
Story Fair
Acting Good
Photography Fair
Technical Handling Fair
Settings Fair
Moral Effect Wholesome

THE PICTURE

Five-Part Drama by Edith Wharton. Scenario by June Mathis and Albert Capellani. Cast includes Henry Kolker, Christine Mayo, Joseph Kilgour, Lottie Briscoe, Edward Abeles and Sidney Bracy. Directed by Albert Capellani, under the supervision of Maxwell Karger.

Synopsis of Story: Edith Wharton's story tells of a young girl who lives with a wealthy old aunt. The girl, with no money of her own, is dependent on her aunt, who has social ambitions as well as monetary aspirations for her niece. There are several men who are in love with Lily Bart. A rich one and a poor one, both who want to marry her, and then there is Dorset, who would be willing enough had it not been that he already had a wife of his own. Lily Bart's associates are all very fast. But, after passing through many experiences, she finally marries the poor man.

"Her Only Way"

(Select—Norma Talmadge)

WIRE REPORTS—EAST

Box Office Value: Good
Exhibitor Comments: "Norma Talmadge is a fine attraction. The picture keeps the audiences continually interested."

NAT'L BOARD OF REVIEW REPORT

Entertainment Good
Story Fair
Acting Good
Photography Good
Technical Handling Fair
Settings Adequate
Moral Effect Questionable

THE PICTURE

Five-Part Drama by George Scarborough. Scenario by Mary Murillo. Cast includes Eugene O'Brien, Ramsay Wallace, E. A. Warren and Jobyna Howland. Directed by Sidney Franklin.

Synopsis of Story: The story presents a heroine who is confronted with a choice between a very rich young man and a very poor young man whom she really loves. But she wants money most, so she marries the wealthy man and lives an unhappy life, for he soon neglects her for another and finally—when he "frames up" a divorcee, she shoots him. Then we learn it was all a dream and the girl takes advice from

Technical Handling Good
Settings Good
Moral Effect Wholesome

THE PICTURE

Five-Part Drama by Evelyn Campbell. Scenario by Ida May Park. Cast includes Gladys Fox, Edward Cecil, Kenneth Harlan and Louis Morrison. Directed by Ida May Parks.

Synopsis of Story: A girl leaves her small town home and comes to New York, where she enters the theatrical set. She comes under the influence of a manager and so meets a man-about-town, who for a while attracts her. But a young playwright sees her and realizes she is good, though under bad influence. She runs away from the manager and is badly in need of money when the playwright again finds her, and this time he proposes and is accepted.

"Burglar for a Night"

(Paralta—J. Warren Kerrigan)

WIRE REPORTS—CENTRAL WEST

Box Office Value: Fair
Exhibitor Comments: "Star very popular."

THE PICTURE

Five-Part Comedy by F. McGrew Willis. Cast includes Lois Wilson, Charles French, William Elmer, Robert Brower, Herbert Prior, Lydia Yeamans Titus and Arma Roma.

Synopsis of Story: Kirk Marden is the son of an American railroad magnate, who meets and befriends William Real in the Orient. They go through many thrilling adventures there. Adventures do not end in foreign land. For when Kirk returns to America he finds his father the victim of a business rival. But Kirk saves the day and manages to have his romance with a charming girl end happily also.

Walt Whitman lost in reverie in "Daughter Angela" (Triangle)



her dream life and marries the poor man after all.

"Bread"

(Universal—Mary MacLaren)

WIRE REPORTS—CENTRAL WEST

Box Office Value: Good
Exhibitor Comments: "Mary MacLaren does fine acting."

NAT'L BOARD OF REVIEW REPORT

Entertainment Good
Story Good
Acting Good
Photography Excellent

"America's Answer"

(U. S. Gov't Official War Film)

TRADE PAPER REPORTS

The Mirror: This picture, the successor of "Pershing's Crusaders," should prove of the greatest interest to the people of America. It abounds in human touches and graphically portrays the work of our vast army. It shows how well Uncle Sam's money is being spent in behalf of his boys and shows just how they are taken care of behind the lines on

French soil. It begins with arrival of line upon line of khaki-clad, strapping lads, then it goes from the convey to the trenches, where the first work of the men is shown—the building of 800 miles of railroad, the erection of docks, storage warehouses, railroad shops and locomotives. It shows the splendid work being done in hospitals, where men "pack up the troubles and smile, smile, smile" while they bravely wait their turn. It gives panoramic views of military activities at the front—and in general presents in a wholly interesting manner the work and

achievements of "our boys" over there. "America's Answer" is just the sort of film to arouse patriotic Americans to the highest pitch of enthusiasm.

Other Trade Papers: "America's Answer" is tremendously effective propaganda. That it will accomplish great things in the way of further arousing patriotism goes without saying. "America's Answer" is of greater interest than 'Pershing's Crusaders.'" "The film took the first-night audience by storm." "As entertaining and graphic a feature as was ever made."

"The Bird of Prey" (Fox—Gladys Brockwell)

WIRE REPORTS—EAST

Box Office Value:.....Good
Exhibitor Comments: "A very dramatic picture."

WIRE REPORTS—CENTRAL WEST

Box Office Value:.....Good
Exhibitor Comments: "Picture fair, star great."

THE PICTURE

Five-Part Drama by Charles Kenyon. Cast includes Herbert Heys, L. C. Shumway, and Willard Louis.

Directed by Edward J. Le Saint.

Synopsis of Story: Believing Adele wholly responsible for the death of his friend, Bradley threatens to denounce her as a murderess unless she submits to his wishes. So he takes her to a low dance hall in a lonely part of Mexico, telling her she has at last reached her level. But when some months later he discovers her noble character in rescuing women and children from a band of desperados, and giving valuable information to the U. S. Government, he changes his mind, and love quickly comes to the pair.

BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

The exact average of all box office values received to date, also the most descriptive comments

Picture	Dist.	East	Cent. West	West	South	Most Descriptive Comments
Alias Mary Brown	Tri.	Good	Good	.....	.....	<i>Cent. West</i> —Pleasing picture, though many situations are impossible in minds of audience.
All Man	Vita.	Good	Good	.....	.....	<i>East</i> —An all around good picture. <i>Cent. West</i> —Morey and Blythe form good combination in crook play.
Beloved Blackmailer	World	Good	Great	.....	Poor	<i>East</i> —Blackwell is popular with clientele. <i>Cent. West</i> —Splendid warm weather picture, exuding coolness and comfort. <i>South</i> —Picture insincere. Silly story.
Beyond the Shadows	Tri.	Good	.....	.....	.....	<i>East</i> —My people are beginning to look for Desmond's pictures. Vehicles of this kind will make a star of him.
Border Legion	Hunter	Good	.....	.....	.....	<i>East</i> —The people liked it. A big story well handled.
Bound in Morocco	Param.	Good	Good	Great	Good	<i>East</i> —Typical Fairbanks play, but too short for audience. Two hot days did not affect this one. Fairbanks very popular. <i>Cent. West</i> —Fairbanks always popular. Fairbanks proves good hot weather attraction. Very popular with men. <i>West</i> —Fairbanks fine. Best Fairbanks production in some time. Playing capacity. <i>South</i> —Typical Fairbanks picture. Fairbanks general favorite.
Death Dance	Select	Good	Good	.....	Good	<i>East</i> —Excellent opportunity for Alice Brady. <i>Cent. West</i> —Cast and plot are good. <i>South</i> —Very good picture. Alice Brady fine.
Doing Their Bit	Fox	Good	Good	.....	.....	<i>East</i> —Has a good mingling of fun and patriotism. The heat affected all shows. <i>Cent. West</i> —Patriotic and popular film.
Fedora	Param.	Good	Great	.....	Good	<i>East</i> —Stage prestige made attraction. Has been doing good business in spite of the weather conditions. Gives Miss Frederick opportunity to demonstrate her ability. <i>Cent. West</i> —Pauline Frederick a big attraction despite torrid weather. <i>South</i> —Frederick has no chance in this picture.
First Law	Pathe	.....	Great	.....	.....	<i>Cent. West</i> —Picture, cast and theme all exceptionally good.
Friend Husband	Gold.	Good	Fair	.....	.....	<i>East</i> —A comedy that gets over. The audience enjoyed it in spite of the hot weather. A role well built for Kennedy. <i>Cent. West</i> —Kennedy's best picture. Kennedy not a sure fire box office attraction.
Gentleman's Agreement	Vita.	Good	Great	.....	.....	<i>East</i> —Best picture Whitman and Shipman have appeared in in some time. Audience favored Nell Shipman. <i>Cent. West</i> —Enjoyed by all.
Ghost of the Rancho	Pathe	Good	Good	.....	.....	<i>East</i> —Bryant Washburn is becoming a very substantial box-office attraction. This is a good picture. <i>Cent. West</i> —Goes big with majority of audiences.
Green Eyes	Param.	Good	Fair	.....	.....	<i>East</i> —Dorothy Dalton liked in one of her best. A fair story and a good picture. This is a good picture, though not a great one. <i>Cent. West</i> —Star good, but story very poor.
Great Love	Param.	Great	Great	Good	Great	<i>East</i> —Griffith's name makes this a big drawing card. Another wonderful Griffith picture with tremendous drawing power. Used huge signs over theater announcing Griffith's latest production. <i>Cent. West</i> —A very fine picture in every way. Pleased audience. <i>West</i> —Big audiences pleased. Lillian Gish big box-office attraction. Playing up Griffith's direction as main feature. <i>South</i> —Griffith's productions always draw well here.
Her Husband's Honor	Mut.	Good	Fair	.....	.....	<i>East</i> —The title attracted attention. The producers evidently counted on star's beauty to put picture across. Only an ordinary picture. <i>Cent. West</i> —Picture entertaining.
Her Moment	Gen. Film	Good	.....	.....	.....	<i>East</i> —Remarkable cast. Much diversity of action.
Inside the Lines	World	Great	Great	.....	.....	<i>East</i> —A new war piece with a very popular setting. Picture very well done. <i>Cent. West</i> —Best picture put out on any program.
Joan of the Woods	World	Fair	.....	.....	.....	<i>East</i> —Nothing to rave about. A fair program picture.
Merely Players	World	Good	Good	.....	Fair	<i>East</i> —The star is a good drawing card. A good picture. Audience seemed well pleased. "Pleasing picture." <i>Cent. West</i> —Exceptionally good for warm weather. Kitty Gordon can always be depended upon. Average Gordon picture. Attracts women. <i>South</i> —Star fine, support unusually good.
Pair of Cupids	Metro	Fair	Good	.....	Fair	<i>East</i> —A fair picture, but a poor drawing card. <i>Cent. West</i> —Picture appeals to everybody. The best Bushman and Bayne have done. Audience losing interest in stars. <i>South</i> —Bushman's popularity waning.
Plunderer, The	Fox	Great	.....	Good	.....	<i>East</i> —A big picture with a big star. A big attraction—everybody liked it. <i>Far West</i> —Farnum, story and direction very good. Farnum great favorite. Playing capacity every performance.
Price of Applause	Tri.	Fair	.....	.....	.....	<i>East</i> —A nice little drama, fairly well handled. A good ordinary picture.
Riddle Gawne	Param.	Great	Great	.....	.....	<i>East</i> —The best of Hart's recent pictures. Drew well in spite of weather. <i>Cent. West</i> —Best thing Hart has done. Used extra banner display.
Scandal Mongers	Univ.	.....	Fair	.....	.....	<i>Cent. West</i> —Receipts fair.
Street of Seven Stars	Sherry	Great	.....	.....	.....	<i>East</i> —Doris Kenyon's best. One of the best pictures in a long time. Star appeared at theatres in person.
Waifs	Pathe	Good	Fair	.....	.....	<i>East</i> —A good picture. <i>Cent. West</i> —Splendid scenario, well directed. Picture pleasing, but lacks vital appeal.
Wild Primrose	Vita.	.....	Good	.....	Good	<i>Cent. West</i> —An interesting love story. <i>South</i> —Gladys Leslie is pleasing in the South.
Woman's Fool	Univ.	.....	Great	.....	.....	<i>Cent. West</i> —Star and picture very good.

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

JOE FARNHAM may properly hold that my best work is to "eulogize George Creel," but he can no longer say that among moving picture men I am alone in it. *THE MIRROR* "wised" me. Quoted from an article by the Goldwyn Warren in the New York Evening Post which I have just looked up. The story is in the Post's War Industrial Supplement and has to do with the expansion of the American motion picture business. But Warren didn't hand the movie stock promoters the sort of dope they expect to cull from such stories. Oh, no!—he said pointedly, "In an investment sense, motion pictures are dangerous for the man or woman of small capital. They are invariably bad in a stock sense, especially at this time for those persons who would or could buy a few shares only." Tell THAT, Mr. Exhibitor, to the next fan who asks you about the possibilities of movie stock. Telling it enough would drive the promoters out of the movies! And what pleased me as much as this Warrenism was the line that will just COMPEL Joe Farnham to add Warren to his Creel Eulogy List:

"The one barrier against the elimination of American film from foreign markets is found in the person of George Creel, Chairman of the Committee on Public Information, who has been and is continuing to prove himself the one great friend at court of the motion picture industry with the national administration."

Whenever a real motion picture authority speaks, it is for Creel. He is universally recognized as the best official friend the American film has in its own land. Still, three months ago when Creel was under fire from the press and politicians of the Big Interests he has fought all his life, lots of movie men were afraid to say a word in his behalf. One movie organization, planning a dinner to noted public men, hesitated about having him on the list of speakers because "his usefulness seems at an end."

Getting back to Joe's Eulogy List—which I'd love to go on heading—it seems to me a shake-up is sure in which I'm going to move down—under Fred!

"THEY say that exchange organizations just can't be quiet, that managers and salesmen have got to move around from firm to firm, and that the home office doesn't exist that can hold its branch people. The other week I printed here the outburst of an ex-exchange man who declined to go back to a distributing firm because of the "jealousies" and politics in it—which perhaps will account for the aforementioned condition. The other day I was talking to an assistant of one of the big exchange executives and learned from him the odd news that his concern hadn't had a change in a branch for almost three months. And that the business had shown a consequent upward leap.

"The boss," said the assistant, referring to his chief, "did it by cutting politics out of the organization. We had hampering influences here, same as everywhere, until the boss

Creel Stand Upheld—Less Politics, More Business—What the Post Lacks—Lincoln Pictures Classics "Looked Into"

got mad and went to bat on it. At first he hesitated for a long while, as he didn't want to hurt the feelings of any of the home office people: there was a chance it would be boomerang. But finally he tactfully took the bull by the horns and brought the matter of branch personnel directly into his own hands. The men all know it is up to them, that New York analyzes their work 'without fear or favor' and that this new condition means they are better off in the long run to stay with our organization. That is to say, if they get results here they know they will get as large rewards as anywhere. And, of course, we take result-getters to begin with. Hence this unusual peace—and good business everywhere!"

Which reminds me that last week the best exchange result-getter in his particular part of the country, a man who earned with one concern from \$25,000 to \$30,000 annually for six years, on a percentage basis (the only way he will work), came to New York to again connect with a distributing concern after a year spent exploiting five states with a special feature, the rights to which he had purchased for an enormous sum—of his own money. At the instance of a friend, the young hustler called on three exchange executives in Manhattan. None of the "executives" could "place" the young man, but each did tell him how beautifully off their particular firms were in regard to selling men. The next day a trade paper carried a story announcing that the hustler was in town. That same day came 'phone calls to the trade paper from the two leading distributing firms, asking information as to where the hustler was stopping. Also a request from his old firm for the same information. Said one of these firm heads to the hustler at an interview next day: "What a piece of luck to know you can be had. You ought never have left programming. Still, I'm glad you did, or else I'd never had a chance to get you. Do you know, I think of you every time I make a trip down your way—I just have to; those exhibitors still swear by you. Now, get back where you belong and take my program!"

I am sure when the young exchange man "goes back to programs" again, the also-ran executives will be able to "place" him—the fact that it will take that long is perhaps the reason they are also-rans!

"WITH the announcement that the Evening Post, the stately and dignified organ that is never seen except in the section peopled by the rich, is now changing hands, Park Row is wondering if there will be any change in the editorial department of the paper. The Evening Post is a silk-stocking journal and

its editors and reporters are silk-stocking journalists. Editors do not go coatless in the editorial rooms and they move about on fine, soft carpet. Some of the editors and reporters too wear frock coats and one employee is said to wear a silk hat to work. There are brass rails about the editor's desks. Fine pictures hang on the walls and cut flowers are daily placed in rare vases. The visitor to the Evening Post is graciously received. He does not cool his feet on a warped bench at the outer rail. He is escorted into a room aching with elegance. To smoke a pipe in the Evening Post's editorial rooms would be like slapping King George on the back at a court reception."

The News might well have added: The New York Evening Post never heard of motion pictures. It doesn't know that they are shown daily in fifteen thousand theaters in the country, not to mention hundreds of churches, schools, lyceums, halls and private exhibitions. They reach a greater "circulation" in one night than the Post does in fifteen years.

Even though the Evening Post (naturally) doesn't know it, the movies (also a strange word to the Post) are essential to the morale of the whole people. They are the great national entertainment, especially constructed for war-time through their inimitable propaganda powers.

Most of the current patriotic photo-plays are being shown in the camps and cantonments by official order. They are supposed to strengthen the "will to war" better than an Evening Post editorial would!

And the folks at home get a reflection of that "will" through the movies that go back from the camps and the battle lines. These movies are democratic, intended for the whole people, unlike the silk-stocking Post. They show the warring private even as they do his officer. The Post's war obituaries refuse to mention anyone under the rank of lieutenant, although it is generally understood that some mere enlisted men fall daily.

What the Evening Post needs is a little humaneness, like the movies it "attacks." Then people at large may look for it as they do for the movie, and entitle the Post to a place on the essentials list!

WHETHER it was brought about by this department's expose we know not, but State Attorney Hoyne of Chicago has been "looking into" The Lincoln Pictures Classics, Inc., whose literature we showed bore such an odd resemblance to that of "Birth of a Race."

The Hoyne action, however, appears to be at the behest of officers of the Lincoln concern itself, and directed at one Frederick Bennion, formerly the concern's fiscal agent. The other officers are anxious about \$9,000 belonging to the corporation

that they claim Bennion withdrew from the bank. I wonder if they are also anxious to stop the flow of misleading literature that went out in behalf of their stock in Philadelphia, for instance, as per the recent reproduction in this department? The thing looks more like an internal squabble to me than an honest desire to clean house. I trust Mr. Hoyne keeps his eyes on the Lincoln people, regardless of what he does with Bennion. A New York paper says: "It was learned that the activities of the firm had been under inquiring eyes in connection with Giles P. Cory's 'Birth of a Race.'" This may explain the similarity of the Lincoln literature to that of "Birth of a Race."

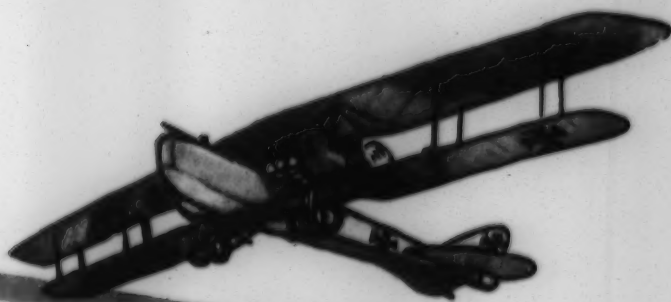
Giles P. Corey, by the way, is still "suffering intensely" under that joke fine of one thousand dollars!

"Birth of a Race" is still producing down at Flushing, Long Island, and who knows, perhaps the stockholders will get that half million back?

In New York City a claim is made that the American Film Laboratories, of 69 West Ninetieth Street, is insolvent and has failed to pay interest on its \$50,000 of bonds for two years; and the trustee of the bond issue has filed suit in the Supreme Court for the sale of the plant in foreclosure to pay the debts of the corporation. This is another chapter in the career of Louis B. Jennings, movie stock promoter, who founded the American Film Laboratories. A new chapter will be marked by the decision of the jury in the Standard Film Industries case, which is shortly due to trial. This is the concern that ingeniously used a movie reel to sell its movie stock, and was endorsed by the scion of a prominent Philadelphia banking family, who testified later that he had never paid any attention to the workings of the business!

The address of the American Film Laboratories was the address of Standard Film Industries, and the insolvency suit against the former looks ominous. Jennings and associates sold about \$300,000 of Standard stock to foolish investors, but never turned out a picture. Next! While they continue to be born at the rate of one a minute I suppose there will be others.

IN TUNE with the times, I would not fall dead if I heard some politician advocating censorship because the Crown Prince likes to see the movies! It is no more ludicrous than linking Whitman to Hearst via the Christman-Wheeler bill veto. If there is one issue that every man-with-red-blood-in-his-veins in the industry fought at the time of its proposal, it was this same bill. The industry has disagreed on other matters, or at least shown no national interest in them. For instance, exhibitors in many communities wouldn't think of urging Sunday opening, so made up is the public mind in those districts on a "closed" Sabbath. Different thoughts on the proper age limits of children attending film exhibitions are found in different localities. But the industry is united in its stand against the formation of censor boards.



America's Answer

Second United States Official War Picture

The New York Press registers another Great Success

THE TIMES: "Stirs war spirit. Every scene of the film brought forth cheers."

THE TRIBUNE: "Mr. Creel and the Committee on Public Information deserve due credit for a first-class piece of work."

THE AMERICAN: "A representative picture, in which the fathers, mothers, families and friends of American soldiers may rejoice."

THE SUN: "An inspiration to every American."

THE HERALD: "Kept a large audience applauding, for it was compelling in its story."

THE MORNING TELEGRAPH: "There is a thrill in every foot of the film."

THE EVENING GLOBE: "AMERICA'S ANSWER tells powerfully in pictures what words could only feebly portray."

Presented by **Committee on Public Information**

GEORGE CREEL, *Chairman*

DIVISION OF FILMS

CHAS. S. HART, *Director*





Official War Review

The Latest Motion Pictures from the Governments of
the United States, France, Great Britain and Italy

One reel each week, and always up to date

The Greatest Drama the World Ever Saw

is that now being enacted on the fighting lines
in France and Italy. The Official War Review
presents to your audiences that drama, written
in a universal language and vital with a uni-
versal interest. It is a great continued story, a
real serial with suspense, thrills and romance.
Each weekly chapter leaves your audiences
anxious for more. The showing of it gives
tone and quality to your whole program!

Issued by

Committee on Public Information

GEORGE CREEL, *Chairman*

DIVISION OF FILMS

Chas. S. Hart, *Director*



Distributed by **PATHE**



Harold Lloyd, star of Pathe-Rolin Comedies, in a characteristic moment



Madame Petrova, whose production is "The Panther Woman"

Olga Petrova, whose latest production is "The Panther Woman" (Petrova)



Marian Sais, supporting Sessue Hayakawa in "His Birthright" (Haworth-Mutual)



Carmel Myers, who is starring in "The Dream Lady," a Bluebird picture



Lila Lee, whose first production as a Paramount star is "The Cruise of the Make-Believe"



Baby Zoe Rae, Bluebird star, as she appears in "Danger Within"



William S. Hart, whose latest production is "Riddle Gawne" (Artcraft)



Lillian, whose new production is "Embarrassment of"



Hale Hamilton, whose first picture as a Metro star will be "The Tightwad"

Walker, whose production is "The Riches" (Walker)

FROM PRODUCER AND DISTRIBUTOR

Vitagraph Stars to Turn Out Many Pictures—Following its announcement of a new Blue Ribbon feature booking plan, together with a complete schedule of release dates for the forthcoming year, Vitagraph now it out with its production plans. These provide for the following:

Fifty-two Blue Ribbon features, released on a weekly basis, with Earle Williams, Alice Joyce, Bessie Love, Harry T. Morey, Corinne Griffith and Gladys Leslie, alternating one each six weeks. Fifty-two feature comedies of two reels each, with Lawrence Semon and the team of Montgomery and Rock as the featured players, alternating weekly. Four serials of fifteen episodes each, in two of which William Duncan will be starred, supported by Edith Johnson and Joe Ryan, while in the other two Antonio Moreno and Carol Holloway will be featured. Four special productions, to be made under the personal supervision of Albert N. Smith, president of the Vitagraph Company.

Craig Kennedy Stories Acquired by Rolfe Productions—A deal of moment is the signing of a contract by Arthur B. Reeve with Harry Grossman, of Rolfe Productions, Inc., involving all rights for the production on the screen of the famous Craig Kennedy detective stories. These mystery tales have been published in magazine and book form, were translated into many foreign languages, and will appeal to all classes of moving picture patrons.

Eight Fox Productions in Work, East and West—With announcements that William Farnum has begun work at Hollywood on "The Man of Power," the Fox Film Corporation points to eight companies which are now making pictures for William Fox. Besides the Farnum picture, those being made in the West are "The She-Devil," which is nearing completion under the direction of J. Gordon Edwards, and "The Two-Gun Man," which Tom Mix and his company are filming at Prescott, Ariz., under the direction of Lynn Reynolds. Gladys Brockwell has just completed the filming of "The Strange Woman," the picture version of the stage play of the same name which was written by William J. Hurlbut.

In the East, George Walsh, under the direction of his brother, R. A. Walsh, has begun work at the Eclair studio, Fort Lee, on "How Do You Get That Way?" a breezy, patriotic play. Director Richard Stanton has begun work on "Eyes of the Soul," and another Fox company has started on another big picture, Peggy Hyland is nearing completion of "Marriages Are Made," and Jane and Katherine Lee, under the direction of Arvid E. Gillstrom, a new Fox director, are at work at the Victor studio on "Go Get 'Em." Virginia Pearson has finished "Queen of Hearts," under the direction of Edmund Lawrence.

First Lillian Walker Picture Rich in Happiness as Promised—That Lester Park, president of the Lillian Walker Pictures Corporation, has lived up to his promise to give exhibitors a series of "happy" pictures is said to have been demonstrated at a private showing of the first of these productions, "The Embarrassment of Riches," held at the Thanouser studios in New Rochelle last week.

Edward Dillon, the supervising director of the picture, and Roy Somerville, who pictured this former Broadway success of Louis Ans-pacher, have succeeded in blending that rare combination in a picture—plenty of exciting action, with a delightful love theme—in a manner that is refreshing. The production is of the type that will multiply the fame of Miss Walker's already widely known dimples and smile. The love story around which the picture is built is of that quality which leaves a good taste with the spectator. Its moral, that money does not always make for happiness, is developed in a most amusing fashion and at the same time never relaxes in suspense.

Carl Brickert is Miss Walker's leading man. "The Embarrassment of Riches," which with all the new Walker pictures will be distributed through the W. W. Hodkinson Corporation, will be released September 23.

Miss Walker and the producing staff have left for the Robert Brunton Studios on the West Coast. The affairs of the company in New York will be handled by E. Lanning Masters.

Low Cost of Montreal Production Encourages Canadian Pictures

There has been a good deal of argument as to whether films for Canadian showing could not be produced more cheaply in Canada than they can be procured from the United States, especially in view of the heavy tax on imports. A five-reel melodrama, "The Scorching Flame," has been produced at Montreal by the Specialty Film Import Company (Canadian representatives of Pathe), featuring the work of Montreal firemen for the aid of whose benefit association the idea was conceived. The local cost of production was around \$1,100, or roughly 20 cents per foot, and the low cost has encouraged the formation of plans for Canadian production on a greater scale.

Lieutenant Grossmith Making Film Debut in "The Common Cause"

Lieut. Lawrence Grosssmith, of the Allied service, who has been detailed by the British-Canadian Recruiting Mission to play the role of Private Tommy Atkins in Commodore J. Stuart Blackton's production of "The Common Cause," makes his film debut in this special, which is scheduled for release through Vitagraph. Mr. Grosssmith is well known on the musical comedy stage.

Famous Players-Lasky to Release Twenty Big Subjects in September

The distribution department of the Famous Players-Lasky Corporation under the direction of Walter E. Greene is making its final preparations for the opening month of its greatest year since the inception of the company. September will witness double the output of any previous month of this organization, twenty feature productions having been listed for release, fifteen new Paramount and Arcraft pictures and five Success Series reissues.

Six new Paramount and Arcraft stars will be seen for the first time under these trade-marks. They are: Fred Stone, John Barrymore, Ethel Clayton, Lila Lee, Shirley Mason and Ernest Truex. Other famous stars whose productions from the Lasky, Thomas H. Ince and Famous-Players studios will be released next month are Mary Pickford, Douglas Fairbanks, Elsie Ferguson, Wallace Reid, Marguerite Clark, Dorothy Dalton, Vivian Martin, Charles Ray and Enid Bennett. In the Success Series films are Mary Pickford, Marguerite Clark, Pauline Frederick and Geraldine Farrar. "The Girl of the Golden West" will be a Special Success Series picture.

The first of the Paramount-Arcraft Specials to be presented next year also will be released in September and is entitled "The Hun Within." Considerable interest has been aroused in West Coast producing circles over this production, which is said to be one of the most thrilling pictures bearing on the war yet produced.

"Crashing Through to Berlin" Bought by Jewel Productions

The pulling power of a film and the enthusiasm of a crowd caused a quick deal by Jewel Productions, Inc., when it bought "Crashing Through to Berlin" immediately after the first showing of that photoplay. It made a real crash with its debut Sunday night at the Broadway Theater, New York. The film attracted an attendance that packed the theater to its limits and overflowed up and down Broadway and around the corner.

Perret's Production of "Lafayette, We Come!" Now Completed

Although the film "Lafayette, We Come!" (Pershing '17) was completed several weeks ago, Leonce Perret, its creator and producer, has been correcting and changing some of the scenes and titles and now announces that the production is fully completed. Before commencing work on their new production Mr. and Mrs. Perret have decided to leave on a several weeks vacation.

Anticipating that Eastern studios will encounter difficulties arising from the shortage of coal during the coming winter, Mr. and Mrs. Perret will undoubtedly go to California and negotiate to take over a studio in or near Hollywood.



CHARLES H. CHRISTIE
General Manager of the Christie Film Company

Pathe's First Fall Feature to Be "Her Man"—Pathe's first big feature for the fall season will be "Her Man," to be released on Sept. 8. "Her Man" is adapted from "The Battle Cry," by Charles Neville Buck. Elaine Hammerstein is the star of the picture, which was directed by Ralph Ince. The Advanced Motion Picture Corporation produced it.

W. Lawson Butt is the leading man.

Hale Hamilton's First Is "Five Thousand an Hour"

George Randolph Chester's story, "Five Thousand an Hour," the scenario of which has been made by June Mathis, has been decided upon by Maxwell Karger as the initial picture for Hale Hamilton as a Metro star. This is one of the cleverest of the George Randolph Chester stories. Mr. Hamilton will create the role of Johnnie Gamble, a conquering financier, who goes through many escapades but eventually cleans up a crooked business deal and wins out.

"Behind the Lines in Italy" Gets First Showing in Chicago

George Kleine will offer for two weeks at the Playhouse, Chicago, the first official showing of "Behind the Lines in Italy." The picture was taken by Cines of Rome at the request of the Italian Ministry of Arms and Munitions, and tells the story of Italy's progress in her war industries since the opening of the war. The picture is in six reels.

Pathe Completes "The Midnight Stage" with Frank Keenan

Pathe Exchange, Inc., has completed a great Frank Keenan feature, entitled "The Midnight Stage," a soul-stirring drama of California in the halcyon days of the '60s. In this play Keenan enacts a dual role, that of a gambler and a road agent. Jack Cunningham wrote the drama, and it was directed by Ernest C. Warde.

Metro Completes Contributions for Fourth Liberty Loan Drive—

Metro and Screen Classics stars have hastened to co-operate with the Treasury Department in making special propaganda pictures to "boost" the fourth Liberty Loan. Three of these pictures have already been completed, with Harold Lockwood, Emily Stevens, and Edith Storey as the stars. The titles are "Building for Democracy," "Edith's Victory," and "Liberty Bond Jimmy."

Others who will appear before the camera in connection with the part taken by the National Association of the Motion Picture Industry in the flotation of the fourth loan are Mme. Alla Nazimova and Ethel Barrymore.

Houdini's Automaton to Have Villain Role in Serial—

When the serial starring Harry Houdini is produced by Rolfe Productions, Inc., it will have something entirely new in the way of villains. In collaboration with Arthur B. Reeve, who wrote the serial, Houdini has evolved a scientific villain from blueprints and drawings made by the Droz family in Switzerland many years ago. The figure will be controlled by the Solinoid system. Mr. Houdini had some difficulty in having the figure made, but the perfection attained has justified the labor and expense.

"Street of Seven Stars" First New England Showing in Boston—

Doris Kenyon's first production, "The Street of Seven Stars," by Mary Roberts Rinehart, produced by her own company, De Luxe Pictures, Inc., will have its first showing in New England at the Park Theater in Boston, beginning Monday, Aug. 12. Miss Kenyon will appear in person on Monday afternoon and evening, and the city officials will meet Miss Kenyon at a 10-o'clock breakfast.

Kerrigan's "Prisoners of the Pines" a Story of the Far North—

The first Jesse D. Hampton picture starring J. Warren Kerrigan has been titled "Prisoners of the Pines." It is a story of the workers in the lumber camps of the far north. Hampton-Kerrigan pictures are distributed by the W. W. Hodkinson Corporation.



Norma Talmadge in "Her Only Way" (Select) ready for a stroll

PERSONALS

WATTERSON ROTHACKER, president of the Rothacker Film Manufacturing Company, came to New York on a periodical business jaunt directly after the break came in the protracted hot term. Whereas, one concludes, Mr. Rothacker was to be congratulated. But the break came with a vengeance, and when Mr. Rothacker returned to Chicago a few days ago, he was nursing a bad cold.

CHARLES J. VER HALEN, he of the perennial pun and the pervasive smile, has become affiliated with the publicity department of the Mutual, vice the Exhibitors' Herald, of Chicago, which he has represented here for some time.

EDDIE ROSENBAUM, JR., now doing the publicity work for the William Fox production of "Salome," has just written a march, entitled "The Police Reserves March." The piece is dedicated to the theatrical unit of the New York Police Reserves, of which Mr. Rosenbaum is a member.

W. S. DOUGLAS, president of Diando Film Company, Glendale, Cal., has enlisted in the tank corps and is now in training camp.

CHARLES C. JOHNSON has been engaged by United Picture Theaters of America as manager of their New York branch. Mr. Johnson is widely known among Eastern exhibitors by virtue of his two and a half years with the Pathe Exchange, for which he was circuit salesman and assistant manager. Prior to his connection with Pathe he was with the World Film Corporation.

J. SEARLE DAWLEY has returned to town after an absence of three months, part of the time being spent in Alaska. It is possible he may form his own producing organization and develop a new star, something of the type of Marguerite Clark, whom he formerly directed.

RALPH INCE, as director, has completed his first production for Metro Pictures Corporation under an arrangement with General Enterprises, Inc. It is "Our Mrs. McChesney," from the play by George V. Hobart and Edna Ferber.

HAMISH McLAURIN, who has been publicity director for S. L. Rothapfel since he opened the Rialto Theater, has been called to the publicity bureau of the Red Cross at Washington, and will take up work there at once. Mr. Rothapfel, while regretting to lose his services, gave him a beautiful send-off.

J. A. BERTS has resigned as manager of distribution for the Division of Films of the Committee on Public Information. His reason was that the Board of Directors of the United Picture Theaters of America, of which he is president, complained he was not devoting enough time to their interests.

HIRAM ABRAMS and WALTER GREENE were last week appointed vice-presidents of Famous Players-Lasky. These are newly created offices.

CHARLES A. DEAN, president of the Educational Distributing Company, is making a trip through the Middle West, with the purpose of opening more exchanges to handle the Educational product.

C. A. NATHAN, formerly with the Famous Players-Lasky sales organization handling part of the Brooklyn territory, has returned to the Jewel production sales force. He will handle the entire island of Manhattan.

CARLYLE ELLIS has been appointed scenario editor of the Division of Films of the Committee on Public Information. Mr. Ellis formerly was scenario editor of the Industrial Department of the Universal Film Company. He was for two years Coast representative for Triangle and eastern scenario editor.

R. H. COCHRANE has returned to the Universal offices after an absence of six weeks.

MONTE M. KATTERJOHN, Lasky staff author, is now giving considerable attention to Government propaganda work, and is contributing ideas for productions to be made for the purpose of assisting the Fourth Liberty Loan. Mr. Katterjohn is now in communication with George Creel, chairman of the Committee on Public Information, regarding the writing of a special story, which would be suitable for Government purposes, for release as one of its propaganda dramas.

STUART PATON and his family have gone to Bear Lake to fish, but will return next week to start directing Betty Compson in her new feature at Diando studios.

EUGENE LEWIS, the veteran scenario writer, is once more writing big features at Universal City.

SHERWOOD MacDONALD, who directed Jackie Saunders in "Sunny Jane" and all her subsequent feature successes that were released through Mutual, is back again at the Balboa studios in Long Beach, and is directing little Gloria Joy in the Bartlett features being made there. MacDonald is adept at injecting comedy in just the right places, and when Jackie Saunders returns to the screen, as she intends to do shortly, she swears she will have no other director but Mac.

FRANK LLOYD is directing William Farnum in a thrilling story, written by himself, entitled "The Man of Power." Lloyd has written many big stories for the screen, but it is claimed by all who have read the scenario of "The Man of Power" that it is the strongest vehicle William Farnum has had for some time.

JAMES YOUNG is now directing Earle Williams at the Vitagraph Western plant, and R. H. McCray, formerly technical manager of the studio, has been transferred to position of director of comedies. He is directing Montgomery and Rock.

PAUL GULICK has gone on his vacation, and meantime the publicity department of Universal will have to worry along without its manager.

ALEX YOKEL, newspaper man and publicity purveyor of wide experience, has joined the publicity staff of the Fox Film Corporation. Men of a sound comprehension of the requirements of this important work are needed in the film industry, as editors who daily handle the copy of press agents—bona fide and self-styled—have occasion to know, and Messrs. Sheehan and MacBride are to be congratulated on adding to their staff a practical man—vice one of many theorists that abound.

NILES WELCH has just signed a four-year contract with the Famous Players-Lasky Corporation, which provides for his appearance as a feature player in support of Paramount and Arctcraft stars.

L. E. OUIMET, president of the Specialty Film Import Company of Montreal, Canadian representatives of Pathe, and A. H. Beaulne, sales manager of the company, have returned to Montreal from a business trip to New York and Chicago.

CHARLES CONDON, for the past year advertising manager of Photoplay, has been called in the draft and has reported at one of the National Army camps.

RAY MYERS, former press agent for the Victoria Theater in Buffalo and recently editor of Trench and Camp at Camp Gordon, has been appointed associate director of publicity for the Y. M. C. A. in the southern tier of camps.

GEORGE SIEGMANN, who did Von Strom in Griffith's "Hearts of the World," has been appearing in person at the Forty-fourth Street Theater. He has a commission in the United States Army and is in town for a few days on his way to France.

Ernest Shipman is Active in Los Angeles Acquiring Productions for State Rights Market—Ernest Shipman, who is visiting his Los Angeles office, is acquiring new productions for the state rights market. Mr. Shipman reports that the second of the Francis Ford Producing Company's releases, "Isle of Intrigue," is about completed.

Mr. Shipman has entered into contracts with the Al Jennings Production Company for the exploitation of a series of outlaw pictures featuring Al and Frank Jennings, "The Lady of the Dugout" being its first release; the Frazee Film Productions Company series of mystic comedies produced under the personal direction of Edwin A. Frazee; "A Nugget in the Rough," a five-reel Western comedy-drama, produced by the Starlight Film Company of Portland, Ore.; the Corona Cinema Company's productions and a timely seven-reel play entitled "The Crime of the Hour," produced by the United Films Corporation of California. Other important productions are being considered.

Marshall Neilan to Direct Blanche Sweet—

It now transpires that Marshall Neilan, who recently dropped out of the Famous Players-Lasky forces, is to direct Blanche Sweet in the production of "The Unpardonable Sin."

After finishing with Miss Sweet, Mr. Neilan may direct some other independent star. He intends to make only three or four productions a year, all independent. Although no statement has been made as to the releasing medium of the Sweet pictures it is probable they will be released by the Famous Players-Lasky Company.

Bluebird to Reissue Frank Keenan's "The Long Chance"—

Bluebird has rescued from oblivion another excellent photoplay. Among the late Broadway specials was Frank Keenan in "The Long Chance," a thrilling six-reel picture of the West in its most unvarnished condition, released three years ago. Now Bluebird has decided to reissue it on its regular program, cutting it down to five reels and snapping it up with modern titles.



Edith Roberts in "The Love Swindle" (Universal) feels an overpowering pity for the injured man



Alma Rubens in an effective pose in "The Ghost Flower" (Triangle)

PHOTOPLAY MUSIC

PICTURE ACCOMPANIMENT

Opportunity Offered by a Good Picture
—Interesting Views on Theater Organs

BY MONTIVILLE MORRIS HANSFORD

ORCHESTRA leaders, musicians and organists all sit up and take notice when a good picture comes along, for then they can exercise their talents in the playing of it. There is no doubt that a good picture influences its musical interpretation by the player, whether it be the conductor with his orchestra or the organist alone. Elsie Ferguson in "Heart of the Wilds" last week at the Rivoli furnished a treat for the musicians. I was particularly tickled by Professor Swinnen's playing of the picture during the orchestra rests. He seemed to play better than ever. The organ never intruded on the hearing. This keeping the tone down is the very essence of good playing.

Then another thing struck me: Manager Rothapel conducted the feature, and then it was that the orchestra played just the way I like. Of course this is a mere personal view, but one of the finest and crankiest musicians in town was sitting with me, and he said he had never heard an orchestra play a picture like that. There must be something in it. Tone must be kept under the picture if one wants the best results. And another thing, it is so much easier to do it that way. Even the orchestra men ought to be glad, for it is not so hard for them to play softly. Wind, strings and muscle last longer, too.

ORIGINALITY WITH FEATURE

Frank Adams, the substitute organist at the Rialto, tried out an original stunt with the feature. He took a short theme and adapted it to the various moods of the picture as the play progressed; it was played in different times, major and minor, loud and soft and all the other multiple ways that a skillful musician can invent. It requires a fine player to do things of this sort, to say nothing of a wide imagination, and Mr. Adams seems to have brought both to Broadway.

I have been giving the organ much thought lately, and from some standpoints it seems about the ideal instrument for accompaniment to pictures. I think the organ gets much more dramatic effects in many instances than the orchestra. What it lacks in tonal effects, though, it certainly makes up in the ability of the one man at the keyboard to do anything with the picture, which is something that the orchestra often falls short in doing.

It is quite true that the orchestra can be trained to follow the motion fairly closely, but its shading is not always right, while an organ can go up and down instantly, changing with the very lights on the screen. I take it that there must be the very

best player at the keys. Most players are awful, but that is not the organ's fault.

ORGAN MUSIC FOR DRAMA

C. S. Losh, New York manager for the Moller Organ Company, gives some interesting views in a recent letter on organs in theaters. I have never been much in favor of the ordinary theater orchestra of a few pieces, placed almost out of sight, down under the stage apron. Mr. Losh says that more and more regular theaters, outside the motion picture houses, are putting in organs.

This is a very suggestive piece of news. In many cases it would certainly be a great relief to hear beautiful organ music between the acts, rather than mediocre sounds from five or six invisible performers of the usual theater orchestra.

He goes on to say: "After all, why is it not better? The impersonal and pervading tone of the organ furnishes a quiet and unobtrusive background of music for any dramatic situation. The audience is not distracted from the action by the visible bowing and blowing of the orchestra, in which the finest musicians are not able to play as delicately and richly as the solo king of instruments, the organ." Now here is room for thought from a new standpoint.

We have never given much attention to the invasion of the organ on the old traditional orchestra, or at least not on Broadway. But when one comes to think it over, after listening to the fine organ work in our largest houses, it strikes one with a great desire to hear it tried out. Taking what is known as melodramatic, or cue-music, for the regular spoken plays, the effectiveness of the organ can be imagined; it would be wellnigh perfect.

Everybody has noticed that it is almost impossible for an orchestra to play softly enough for an effect with spoken lines on the stage. The reason is that the orchestra is too small to have any carrying power, and therefore to be heard at all it must play too loud, with the consequent effect of making itself too prominent for the lines. This is a common fault where the playwright wishes music in certain scenes.

ORGAN'S SPECIAL USES

Of course I will admit that this cue-music business is old stuff, and seems to have died out to a certain extent; but just the same it has its beauties and uses, and if such an instrument as the organ would take it up again the effect would probably be a revival of melodramatic music.

These questions rest upon several things: certainly the organ would be an improvement over the small or-

chestra; a large orchestra would probably be just as much desired. As there are very few large orchestras in picture houses, and none in the regular theaters, the organ has the chance of its life to make the theater music attractive. A large organ in theaters of the spoken play would be a drawing novelty; it could be advertised as such, much more so than a small orchestra could ever be.

Who knows but what some day organs will be the most beloved of instruments? It comes to the rescue of the manager who finds that he must suddenly reduce expenses. He may have started off with an orchestra and an organ. Now if he has a good organ and a good player, he can let his orchestra go in an emergency and still have the very best picture accompaniment. But if he has provided himself with a poor instrument he will be up against it.

So my advice to managers who are thinking of putting in an effective instrument for their pictures is this: However small the instrument is, get a good one. With a good organ it is



CLARICE MARSHALL BIBB
Organist Bijou Theater, Richmond, Va.

possible to build on it and keep on building as needed. But when you have a hand-organ, there is no hope.

MUSIC SUGGESTED FOR FEATURES

"The Source"

Open with a soft waltz.
Title: The Past Offis of the camp, a gavotte.
T.: At the office of the Sulphite, slow intermezzo.
T.: Let's burn down the camp, rapid movement.
T.: That night a conference, slow melody.
T.: I lost five dollars, a waltz.
T.: Girl, I've got to tell, slow minor.
T.: At last the melting snows, light intermezzo.
T.: The drive is on, a march.
T.: Reward comes to the man, soft waltz to end.

"The Vamp"

Open with a light minuet.
Title: Mazie, I know you have oodles, a love song.
T.: The newly-finished Community House, slow intermezzo.
T.: Have you forgotten what day? a slow waltz.
T.: I'm afraid of the miners, rapid minor.
T.: Set 'em up again, a serenade.
T.: Mrs. Weil, I'm glad you came, more rapid movement.
T.: Shure, didn't I furnish, joyful to end.

"Fedora"

Open with Russian romance.
Title: It was a note, dramatic.
T.: At the appointed hour, heavy for danger.
T.: I am so anxious, restless movement.
T.: The Casino, a waltz.
T.: The woman who came, dramatic.
T.: The cry of vengeance, romance.
T.: You must not, dramatic.
T.: If I can find the woman, romance to end.

"Uncle Tom's Cabin"

Open with soft Southern airs.
Title: Up north, Eva's father, a love song.
T.: Eliza's husband, plaintive mood, minor.
T.: And on the same boat, Southern airs, soft.
Hurry for Eva falling in water.
T.: The St. Clair plantation, neutral.
T.: Watch me carefully, light intermezzo.
T.: Now, Topsy, if you, a reverie.
Very slow and soft at Eva praying.
T.: The death of Eva, slow pathetic.
T.: The famous slave market, dramatic.
T.: Slaves around fire, Southern songs, to end.

"The Hun Within"

Open with a march.
Title: Beth, with youth's enthusiasm, soft song.
T.: From the very outset, a march.
T.: They pledged sweet vows, soft love song.
T.: During the voyage, a waltz.
T.: I was born in Germany, American air.
T.: After the guests, a German air.
Kaiser painting, pompous march.
T.: We are due, dramatic.
T.: The first American boys, patriotic air.
Follow action with one-step, and hurry.
T.: When Krippen hears, a march.
Follow action here with hurry, furioso, etc.
T.: Set to explode, misterioso.
T.: Now to get to the wireless, rapid galop.
T.: I have but, march, watch explosion.
Then march to end.

SHOW YOUR GOODS

Music Should Have Equal Care with Picture — Popular Airs a Factor

BY E. M. WICKES

THE A. W. Shaw Company of Chicago publishes a magazine called "System," aiming to show big and little business men how to improve existing conditions and get the most from their investment. Although it is a good magazine, filled with valuable ideas and articles, it isn't likely that many motion picture exhibitors in small towns read it, for the simple reason that too many exhibitors fail to take the business seriously. Just because one earns \$100 a week is no reason why he should not earn twice as much, and if the business is there and he does not get it he has no one but himself to blame.

MUSIC IGNORED

The picture, which is supposed to represent fifty per cent. of the business, receives approximately one hundred per cent. attention, with the music being practically ignored by the exhibitor. No sane exhibitor would dream of running pictures without having posters and "stills" stuck up in the lobby, because he reasons that if he did not have them there to give the public some idea of what it could expect he would lose a great deal of business; but you seldom see an exhibitor, outside of a big city, showing his patrons the kind of music they can expect to hear while looking at the pictures. And why? If you go to a concert or a ball you always find a program for the benefit of those present. The person conducting the concert or ball could save money by eliminating the program, but he does not, knowing that it would not be a wise move. The average person likes to know what he is getting when he puts out his hard-earned cash, and with the exception of the motion picture exhibitor he is shown by every man or firm that caters to the public.

PROGRAM A NECESSITY

At the races or a ball game he receives or can buy a program that will make him acquainted with what he can expect. Now if others in the amusement world go to the trouble and expense of keeping the public informed of what will take place, why can't the motion picture exhibitor do likewise? If music has any value at all for picture theaters it should be given the thought and care due it. Some exhibitors might argue that it would be impossible to follow any selected musical program unless the picture is a big feature that carries a cue sheet prepared by the producer, but their argument would not hold, for a program can be made up for any reel from five hundred feet to ten thousand.

Even if a man had six single reels for the day's show he could prepare a program in advance and adhere to it while the pictures are being shown. But in order to do this he and his musicians would have to spend a little time in the morning rehearsing the pictures. The exhibitor, however is not likely to follow this method, knowing that he would have to pay the musicians for the extra time. He has not sufficient business sagacity to realize that a few dollars

spent in this manner would return tenfold in increased business. If lists of numbers to be played in the evening were shown in the lobby they would draw as much attention as the posters depicting various scenes from the plays.

DUTY TO PATRONS

The exhibitor should not leave the musical end of the business to some inexperienced pianist who plays the first thing that comes to his mind. He should pay as much attention to what is going on in the music game as he does to the activities of the photoplay field. It should be part of the exhibitor's duty to see that his patrons get the best that the publishers can offer, and see that they get the right kind of music at the right time, for when he does not do this he is not playing fair with the public nor himself.

POPULAR SONGS WANTED

A song or instrumental number if left to itself is seldom heard. Publishers knowing this spend fortunes to exploit their numbers. Songs must be sung on the stage to win popularity, and not until they have begun to circulate around the country do picture fans care to hear them. When the latter go to picture houses they want to hear the latest songs by the big firms, but not infrequently they are disappointed because the exhibitor has not taken the trouble to keep himself informed, or the pianist refuses to buy the latest music. Not infrequently a peeved musician will refuse to play a certain publisher's number simply because he is smarting under a fancied wrong or because he has been asked to pay for orchestrations, and the exhibitor does not take enough interest to find out whether his patrons like the music offered.

A MUSIC PHILOSOPHER

Many pianists in picture theaters think they popularize songs, while the publishers maintain that the songs are already on the road to popularity when the pianists in small towns take it. And as a result of this idea some pianists feel that they should get everything gratis, but they do not ask the piano manufacturer to make them a present of a piano simply because they play on it.

Several years ago a man in Brooklyn began with just the opposite idea. He started a little orchestra of his own and purchased every piece of music he added to his stock. And he never played without letting his hearers know what was coming. In a short time he had several orchestras working for him, and then he spent practically all of his time seeing that his men obtained the best and the latest, that they played the music as it should be played, even if it required an entire morning to rehearse one piece, and he made plenty of money.

But he was a philosopher. He studied the likes and dislikes of his patrons, obtained what he thought they would like, and showed them what to expect. Do you?

PERSONALS

Myron Ballou, organist at the Strand Theater, Providence, R. I., attended the recent convention of the National Association of Organists, held at Portland, Me., August 6. Mr. Ballou has some excellent ideas of picture playing and is one of the best in New England.

Manager William E. Reeves of the Strand Theater, Portland, Me., has a fine Austin three-manual organ in his house. While the theater opened only in June, the crowds attest the excellence of its programs. A fourteen-piece orchestra, aided by the organ, furnishes the music.

D. Kenneth Widenor, who had just taken the position of organist at the new Rialto Theater, Omaha, has given up this work and entered the

service. A musician such as Mr. Widenor will shine in any position, but good picture music demands that he come back when Uncle Sam is through with him.

Edward Benedict, organist of the California Theater, San Francisco, has been talked of as that city's municipal organist in place of Edwin H. Lemare, who has not been satisfactory to the people, so reports say. This goes to prove that there are some pretty good men at the keyboard in the motion picture houses throughout the country.

Hugo Riesenfeld, music director for the Rialto and the Rivoli, left last Friday morning on his vacation in the Berkshire Hills. Mr. Riesenfeld went by motor and will be away for two weeks.

FEATURE THEATER PROGRAMS

RIALTO—NEW YORK

Nat Finston Directing — George Crook at Organ — D'Espinoy Singing

Nat Finston is directing the orchestra in place of Hugo Riesenfeld, who is away on a much needed vacation. Mr. Finston is one of Broadway's best men, a finished musician and an enthusiastic picture player. He led the orchestra through the old overture, *If I Were King*, Adam. Later on the program selections from *The Red Mill*, Herbert, were given. George Crook played the organ parts with the orchestra in place of Arthur Depew, who is away for a week's rest. Frank Adams plays at the intermediate shows. Greek Evans sings "Waiting," by Croke, in his usual excellent style. Madeleine D'Espinoy, the little French soprano, is again on the Rialto stage, singing the tuneful *Berceuse* from Godard's *Jocelyn*.

STRAND—NEW YORK

Stradella Overture Featured — Grace Hoffman Sings the Polonaise

The Strand Symphony orchestra played last week the Flotow *Stradella* overture. Grace Hoffman returned in the *Polonaise* from *Mignon*. Miss Hoffman remains the same favorite with the Strand patrons. She has probably been singing longer in one house than any other singer. And this certainly proves her popularity. Marie Zentay played the well known *Faust's Fantasia* for violin by Wieniawski. Miss Zentay also seems to give much pleasure at this house. She is a player of excellent taste and technique.

RIVOLI—NEW YORK

Finlandia Beautifully Played — Bachman in Meditation Solo

I would walk a mile to hear the tone poem, *Finlandia*, Sibelius. The Rivoli orchestra played it last week under Erno Rapee and it was as beautiful as ever. This has been played several times in the Rialto-Rivoli houses and never fails to please. A novelty on the program was Alberto Bachmann's playing of his own *Meditation* on Bach's first *Prelude*. Mr. Bachmann is concert master of the orchestra and an authority on the violin. This composition written over Bach's celebrated *Prelude* naturally smacks of the *Ave Maria* of Gounod, which was written

in the same way. It is difficult to get away from the plain harmonies of the original piece which is the accompaniment. The only trouble with this latest setting is that it seemed to lack repose. This may be for the reason that we are more used to the slower *Ave Maria*. Mr. Bachmann was helped in his playing by a posing listener with a religious setting. The whole effect was poetic. The Rivoli has come into another possession, this time a coloratura soprano, Josephine Garavelli. She has fine technique, and did the waltz song from Gounod's *Mireille*. She is a distinct addition to the programs of the Rialto-Rivoli.

BUFFALO—HIPPODROME

"True Blue" Dressed Up with a Fine Music Program

Shea's Hippodrome this week presents William Farnum in "True Blue" with a splendid musical setting by Conductor Alfred H. Moulton and the big 30-piece symphony orchestra. The theme used by Mr. Moulton for the feature was "Scheherazade," by Korsakow. Other numbers were "The Romance in F," Tchaikowsky, "Canzonetta," D'Am-brosio, "Caressing Butterfly," Barthelemy, and "Adoration," Borowski. The romance from Wieniawski's second concerto was admirably rendered, as was Libelius' "Valse Triste." One of the delights of the program was the *Polonaise* from Tchaikowsky's opera "Onegin."

SAN FRANCISCO—THE CALIFORNIA

Excerpts from Operas and Beautiful Scenic Settings

During the week of Aug. 18 Mr. Benedict offered by request "Kiss Me Again," from the operetta "Mlle. Modiste," and "Every Little Movement" from "Madame Sherry." Mr. Russell, the assistant organist, performed the popular number "When You Sang Hush-a-Bye Baby To Me." The California Symphony, under the conductorship of William F. McKinney, presented a "Pagliacci" selection by Leoncavallo, with a magnificent Neapolitan setting designed by Managing Director Eugene H. Roth. Three scenic artists are employed to arrange the stage sets or atmosphere under the direction of Mr. Roth.

PROJECTION AND EQUIPMENT

PICTURE ACCESSORIES—By Hansford

"Doing" Pictures from a Car—Audubon Bars Babies—New Capitol Problem

DOING the picture business from a Broadway car is my latest accomplishment. I started at Forty-second street and began reading signs as I went north. The list included Norma Talmadge, Elsie Ferguson, Petrova, Roy Stewart, Jack Pickford, Virginia Pearson and Mary Pickford. This was the order of the names as they came on Broadway, so let there be no professional jealousy. I forgot to mention that this was only one side of the street. I suppose the rest of them are on the other side. I also noted the progress of work on the New Capitol. At Columbus Circle I heard a man playing "Jesus Is Calling" on a cornet. A block farther I read a sign, "Big Sale on Fresh Fish." You will wonder what this has to do with the picture business. You are right, it has nothing to do with it, so far as I know.

I have to write this page, and if you don't like it, turn over. I am merely telling what happened. The only trouble with writers on motion pictures is that they are paid to write what somebody else thinks about the business. I'm not. I get a modest sum which enables me to lunch once a week at Keen's, where I have the pleasure of looking at a bunch of motion picture people; and once I saw Montagu Love and Fatty Arbuckle there. I mention this just to show that I move with the best people. Thus far the compensation takes me; as for the thought, there is very little. I like pictures. I have not got as far as "H. U." of the Tribune, who always likes Mae Marsh better with her hair the other way than this way, but just the same I like pictures. I write about them because there are a lot of people who always want to know what others think of things. I don't know why this is, but it is.

HOUSE CLAUQUE OBJECTIONABLE

Here is one thing I think: I don't like to hear the ushers and chambermaids around a theater try to start applause or any other demonstration in order to rouse the audience. This may strike managers as a perfectly good stunt to pull off, but I call it rotten. Getting your own dogs to do the barking is poor stuff. If a picture is gutless, no amount of usher work will carry it through; if it is a good picture such methods are useless. I remember talking to a manager in his own foyer one night, and all at once he broke away from me and started applauding for all he was worth. I thought I was in a Coney Island rough house, but this really happened on Broadway! I never went back to that house until it had changed managers. And they did change managers not very long after that. Funny, wasn't it?

Ben Jackson, manager Fox's Audubon, is the quietest manager on the

line. He has his troubles. I couldn't resist the temptation of getting off the car, just to see his lobby, the finest in town. He came out to speak to me. We tried to talk, but fond mothers with over-young offspring bore down on him at second intervals, pleading for admittance to said theater. Now he has a rule that no child under six years in life's experience shall pass the gate, neither shall male roughnecks without coats be admitted to shadowland. Each mother was loud in her protestations as to the excellence of her child's behavior before the great American public.

To have heard these women would have convinced most persons that babies had never raised hell in a theater; that steady-going patrons had never been kicked in the back by obstreperous infants. But Ben Jackson was not convinced of this condition of affairs. He waves them off, refunding their money where tickets have already been purchased. It really takes nerve to give the money back, but it is the Audubon's policy. This conversation was exactly at 8 o'clock, and there was not a seat to be had in the house. So there you are; enforcing the rules does not seem to injure trade.

HOW HE MISSED 'EM!

Last Sunday's start-off on Broadway was all a-quiver with life, because there was a regular Maine atmosphere pervading New York. Everybody seemed happy, projecting machines were running smoothly, lighting effects were good. Only two things were lacking: Hugo Riesenfeld and Hamish McLaurin. The former at last report was being driven to the cooling shades of the Berkshires, the latter is consigning himself to the tender, and hot, mercies of Washington, D. C., there to conduct publicity work for the Red Cross.

Mr. McLaurin is the only publicity man I ever encountered at short range. We have exchanged many greetings and rapid-fire conversations bearing upon the showing of pictures, or, I should say, the seeing of pictures, for my usual formula of greeting was "Please give me a pass." I never have doubted that he always recognized my lack of education in pictures, for he never failed to humor me. And I shall miss him a lot. But I am undone when Hugo Riesenfeld is away. He used to take me out and buy coffee for me. I think he had some idea of trying to get me awake. Whatever it was he was trying to do, I miss him too.

The publicity department of the Rialto-Rivoli houses will be held down by Mr. Geffen, who has already proved himself a worthy press man. Nat Finston is directing the Rialto orchestra in Dr. Riesenfeld's absence. He it was that once said to me, "There is more in pictures than

the average man thinks." And I agreed to that with several amens.

I am almost ready to spring something on Broadway. My advice to picture fans is to keep both ears to the ground. I ran into Rothapfel in front of the Rivoli last Sunday. I looked across the street and noted that the New Capitol was showing signs of life. There was not a cloud in the sky. When I left, Rothapfel uttered the cryptic phrase, "Who knows?" Then I got to thinking of what sort of show this new theater would spring on us. It will have to go with some someness if it gets away with the other house on old Broadway.

I have heard it said that regular opera was going to be given between pictures, and that a former opera director was going to take charge of this part of the program. But I doubt the opera business. The Metropolitan has enough trouble with it; they are putting in a new stage door this summer merely for the sake of the spaghetti eaters of the chorus.

If the New Capitol calls in all the kindred arts to help out the actual picture end of the game, the screen will suffer. It is surrounded now by almost too many arts. Pictures can't be expected to lead painting and music, unless they are directed with that end in view. We are all hoping that this will be accomplished some day.

SOME FAVORITE STARS

I hear more and more from the super-critics that Norma Talmadge is coming to be a great favorite with them, and she surely is with me. I wish this excellent actress were more with us. Two strong stars were on Broadway last week; Elsie Ferguson was the other. It is a rare play and a rare director that can do without a regular star. I have seen some pictures where the players were not mentioned, but the play was the thing in those cases. And now on the left you may note that people crave amusement, even in the trying times of warfare. Motion pictures

and lobster palaces flourish. This is true because many of them are enlarging floor and stage space for the coming season.

And new theaters are going up; the big one at 181st street has started. The New Capitol can be seen above ground. Manager Hamburger of the Adelphi is putting in a larger stage, and his orchestra may also be enlarged. He already gives an excellent show, but he evidently wants to do better. He has the reputation of being the pleasantest manager on Broadway. You can hear him saying good-night to his steady customers clear across the street. He pervades the place and makes it comfortable for people. While many of the near-managers are smoking a good cigar upstairs, Hamburger is down in his lobby, and sometimes out on the street, seeing to things. Consequently things go in good order in the Adelphi. It is Broadway's homiest theater.

Next week two things are to happen: I am going to see "Hearts of the World" and also to the Japanese Gardens on upper Broadway. I expect to do some raving. Week after that I'm going to Brooklyn. It is an unexplored land over there, and it is said that pictures have already been introduced by some state rights people, so I'm going over to investigate. Remember the date, week after next, on Saturday morning.

ALAS! FOR COMFORT

So the Symphony is temporarily closed! Watching pictures from the loges in the Symphony was the most comfortable job in New York's film world. There was never anything like those wicker chairs, which always reminded me that it was too much for the money. I never had any desire to leave. Manager Kennedy put over a good show while he was at it, and the house was the most unusual figure in theatrical Broadway. It is a pity it did not go through summer days and hitch into fall business without a temporary closing.

Acme Portable Projectors: Y. M. C. A., Atlanta, Ga. (6).

Projectors on thirty-three ships of the United States Navy.

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Atlanta Theater Improved

Contracts amounting to several thousand dollars for the work of beautifying Loew's Grand Theater, Atlanta, Ga., have been let to local contractors by E. A. Schiller, manager of the Loew Southern circuit, and the remodeling will start at once.

The improvements will include new boxes, a mezzanine floor, and the reseating of the entire house with new and comfortable chairs. The installation of modern tile and porcelain equipment for the rest rooms adjoining orchestra, balcony and gallery and a \$15,000 pipe organ.

INSTALLATIONS

Webster Electric Co.—Simplex Projectors and Fort Wayne Compensarc: New Criterion Theater (2) and Rialto Theater, Washington.

New Simplex Projectors: Princess, Home and Carolina theaters, Washington.

United Theater Equipment Corporation—Power 6: Pocono Summit House, Pocono, Pa.; Power 6B: Harry Payne Bingham Estate, West Park, N. Y.; Palace Theater, Springfield, Mass.; Strand Theater, Pleasantville, N. Y., with incandescent equipment, Robert Stuart, Hopewell Junction, N. Y., and Johnson School, Scranton, Pa.

Velvet Gold Fiber Screens: Harry Payne Bingham Estate, West Park, N. Y.; Robert Stuart, Hopewell Junction, N. Y.



**BRYANT WASHBURN—
PARAMOUNT ARTCRAFT**

TELLS ABOUT THE PEOPLE OF THE SCREEN

Walthall Going on Stage

Henry Walthall, the "Little Colonel" of "The Birth of a Nation" and hero of numerous other pictures, is going on the stage, it is reported. The stage will be a great gainer. A production is now being arranged for him in New York, and he will begin rehearsals upon the completion of his latest picture, which is being filmed under Thomas H. Ince's direction.

Mary Pickford's New Home

Mary Pickford has leased the palatial Mathewson home, 56 Fremont Place, off fashionable Wilshire Boulevard, Los Angeles. There will be rooms there for her mother and her sister Lottie and her brother Jack when he comes home from the war; and numerous guest rooms for Mary's choicest friends.

Madge Kennedy in War Work

Madge Kennedy is substituting for Geraldine Farrar as a director of the war relief fund engaged in making stockings for Belgium's orphaned children. Miss Kennedy eagerly accepted the post upon the request of Miss Farrar, and since the diva's departure for Wyoming evenings have been spent visiting various workrooms in New York, where old shirts and sweaters are being made into hosiery and underwear.

Wellington Cross in Pictures

Wellington Cross, for years popular as a vaudeville headliner with his wife, Lois Josephine, in singing and dancing and good-natured fun, has become a screen star at Triangle's Culver City studios. Possessing a pleasing personality and a physique easily adaptable to strenuous athletics, Cross ought to win a wide following in the films.

George Walsh Keeps in Trim

George Walsh makes daily trips to the New York Athletic Club to keep himself in good physical trim for his work in pictures. There, under the hands of a trainer, he goes through a round of stunts that would kill off even a politician seeking new vigor at Muldoon's sanitarium.

To Raffle Petrova's Wardrobe

Madame Olga Petrova has found an odd use for the hat and lace frock which comprised practically her entire wardrobe during her recent tour on behalf of the War Savings Stamp movement. She has given them to the Red Cross Committee of Seattle, which organization is to raffle the garments off during a coming drive. The hat and dress in question were worn constantly by the actress during the trip she made to thirty-five cities of the United States.

Hart's Liberty Loan Film

William S. Hart between horseback rides up and down the canyons of California is at work on a special film at the request of the Treasury Department for propaganda purposes in connection with the Fourth Liberty Loan. It will run about 500 feet and was written by Mr. Hart himself. The sole aim of the picture is to stimulate sales of bonds in the forthcoming campaign. No title has as yet been selected. It will be delivered in negative form to the Government and distributed through the channels controlled by the Treasury Department.

Betty Howe, Yachtswoman

Betty Howe, who has a part in the Leah Baird serial now being filmed up in Newfoundland, has become proficient in handling the yacht used in taking some of the scenes, and is able to steer the boat just as well as the regular pilot. She is on the water most of the time when not engaged in the sea episodes.

Carmel Myers Returns West

Carmel Myers has returned to Universal City after a month's vacation in the East. The young woman appeared at five training camps under the auspices of the Jewish Welfare Board, and agreed to bring messages from the soldiers hailing from the coast to their relatives back home. Miss Myers is now working on a new Bluebird under the direction of Paul Powell, a recent acquisition to the directing staff.

Parsons and Pyjamas

"Smiling Bill" Parsons is doing a happy comedy—that is, for hot weather. His costume all through the production consists of only diaphanous silk pyjamas. The title of the story is, "A Pair of Pink Pyjamas." His leading woman, Mary McIvor, is clad in only a nightie, and they get marooned on the desert. An engine and entire train have been hired at colossal expense for the making of the production.

Designing Christie Dresses

Maurie Newell, a statuesque beauty, is taking part in Christie comedies, and is designing the artistic dresses and bathing suits and other accessories needed to enhance the beauty of the Christie male-heart-disturbers. Al Christie chose her for the position after having seen her working on a dainty little garment for herself. She and Lois Woods, whom the late Diamond Jim Brady, it is said, declared the loveliest girl ever seen in New York, are bosom chums, and live together in a beautiful little bungalow in Hollywood. They say they are never going to marry. But wait until the boys come back from the war!

McDonald Aids Red Cross

Wallace McDonald, former Triangle star, who is now in the uniform of a gunner in the 10th Siege Artillery Battery, has been filling the coffers of the Red Cross in Halifax, his native town. His original appeals and hard work brought in over \$2,500 in two nights from the people in his home town.

Josie Sedgwick Breaks Ankle

Josie Sedgwick, who is supporting William Desmond in his newest feature, "Wild Life," at the Triangle West Coast studios, broke her ankle in a painful fall during a stirring scene. However, with it in plaster, she turned up smiling next day at the studio, and gamely finished her part in the picture.

Belasco Keen to Enlist

Jay Belasco has left the Al Christie studios, and is going to be cast in a feature with Warren Kerrigan. Later he expects to be well enough to go back to military service. He gamely volunteered and went into camp with the "boys," but had to give up on account of a weak heart. He has been under medical treatment since then, and may yet be well in time to give Pershing the aid he so bravely started out to give when Uncle Sam gave the first call.

Abandon "Ingenuet Slouch"

Mack Sennett has made his "Beauty Maidens" abandon the "ingenuet slouch," which girls have affected for some time past under the impression that it is fashionable and pleasing to male admirers. Sennett enlisted a soldier at his studios to put his "Beauties" through a course of setting-up exercises; and now they all walk like West Pointers. Wonderful figures now. The difference will be noticed on the screen.

"Buster" Keaton Off to War

"Buster" Keaton, who can slapstick with the best of them, in or out of pictures, in or out of vaudeville, is on his way to France as a member of the 159th Infantry. "Buster" has been chief aid in hilarious moments to Roscoe "Fatty" Arbuckle. A good comedian can help enormously in maintaining morale. That's where "Buster" will come in valuable as a soldier.

Visits Longfellow's Home

Doris Kenyon, during her recent visit to Boston, spent several hours at the Henry W. Longfellow home in Cambridge. In the same room in which Longfellow had entertained Miss Kenyon's father when a young man, Longfellow's daughter greeted Kenyon's daughter.

Fairbanks May Enlist

A report spread along Broadway the other day that Douglas Fairbanks was making preparations to join the army. In Los Angeles, however, the story is denied. There it was said that a conference between Fairbanks and Secretary Tumulty and other Government officials relative to the Liberty Loan picture he is making was the probable basis of the report.

Lloyd Swears Off Sailing

Harold Lloyd has sworn off going out in sailboats. While on his vacation he ventured out with a party of friends, but his pilot was not used to the course and the boat was becalmed. Lloyd got a fellow to take him ashore in a rowboat, and there, after a long search, he obtained a launch and went out after the boys. He could not locate them. Night fell and he returned to get a bigger launch which could travel further out. About daybreak he managed to find them. Now he raises his right hand and says "Never again."

From "Follies" to Films

Eileen Percy is the latest graduate of the "Ziegfeld Follies" to be given leading roles on the screen. She has signed to play opposite Bert Lytell in his new Metro feature. Many of Miss Percy's former associates in the Ziegfeld classic are or have been in the cinemas. Let us see, the list includes Olive Thomas, Ruby De Remer, Diana Allen and Ann Pennington.

Norma Talmadge's "Trailer"

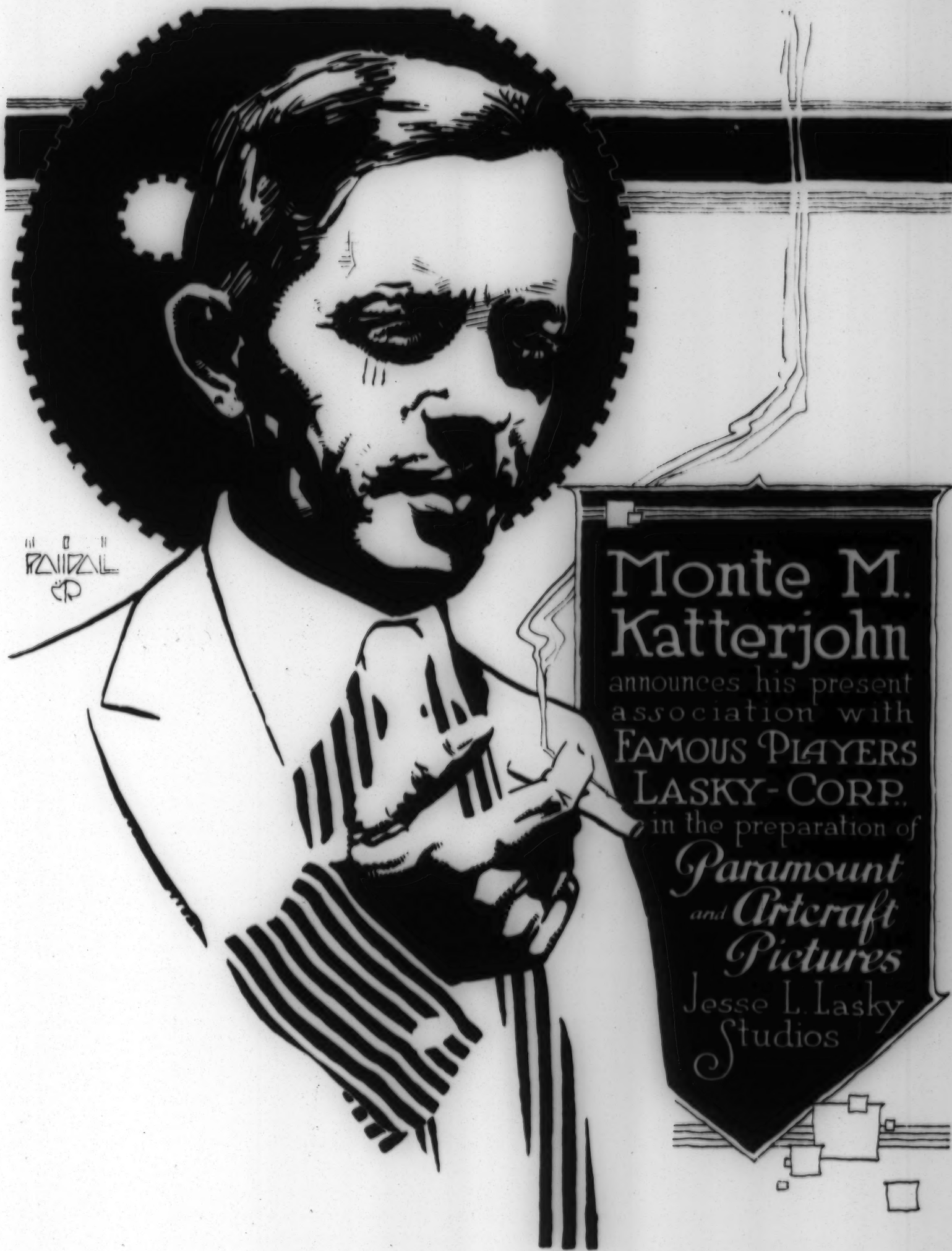
Norma Talmadge interrupted the making of her big Chinese feature last week to do a Liberty Loan trailer for the Government. She had promised to do the picture at the conclusion of work on her present feature, but the Liberty Loan Committee asked the star if it would be possible for her to get out the trailer for them ahead of time and she immediately ordered all work stopped on her own picture and rushed through the special feature.

Comedian Writes Thriller

Mario Branchi, the comedian, is now playing with "Fatty" Arbuckle. He has written a scenario. A comedy? Oh, no. Full of bloodthirsty thrills and murder and love and spies and Huns and things. Trust a comedian for having all those bottled up in his system. It's the sad-faced people who write comedies.

Lincoln's Barn Burned

E. K. Lincoln, who is co-starred with Dolores Cassinelli in "Lafayette, We Come!" lost property to the value of \$10,000 when a bolt of lightning struck a barn on his country estate at Blandford, Mass., during a thunderstorm last week, burning the structure to the ground.



Monte M.
Katterjohn

announces his present
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FAMOUS PLAYERS
LASKY-CORP.

in the preparation of

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and Artercraft
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PERSONALS



CHARLES RAY



NELL SHIPMAN

HENRY KING
DIRECTOR
MUTUAL PRODUCTIONS
M. P. D. A.



CORINNE
GRIFFITH

MONROE SALISBURY has gone with his supporting company and his director, Rollin Sturgeon, to Bear Valley to film exterior scenes in his next starring vehicle, "Hugon the Mighty." Included in his support are Margery Bennett, younger sister of Enid Bennett, who is playing the girl lead; Antrim Short, Thomas H. Pearson, George Holt, and Mrs. J. Kernan.

YVETTE MITCHELL, so long associated with Universal productions, has joined the L-KO Comedy Co., and will play opposite the Chinese comedian now being featured by that organization.

LEWIS CODY has been cast as Edith Robert's leading man in Universal's "A Billion in Beans."

VIRGINIA PEARSON, the William Fox star, who has just completed "The Queen of Hearts," has gone to Long Island for a rest. She is very fond of the ocean.

HUGHIE MACK has lost a pound. He can't locate the place, because every garment fits as snugly as ever. Al McKinnon, the Mack Sennett comedian, urges that he hasn't tried his hat.

GERTRUDE NORMAN, who had the misfortune to break her ankle last April, is now able to get about, and hopes to start work again soon.

LUCY FOX, identified with well-known productions in the spoken drama and for several years equally noted for her work before the camera, was leading woman with Tom Moore in "Just for Tonight."

IDA ALBRIGHT, who became known to screen fans via Vitaphone productions, has just finished a leading characterization in "The Burden of Proof," second of the Marion Davies pictures. Miss Albright is also remembered for her ingenue work in support of E. K. Lincoln

in the Jimmy Dale serial. She is next to play opposite Anna Case in "The Golden Hope," on which work is about to begin.

MATT MOORE has been engaged as leading man for Blanche Sweet in "The Unpardonable Sin," by Rupert Hughes. Mr. Moore's experience has been gained both on the speaking stage and in a wide range of motion picture work. Before his entrance into the photoplay field he spent six years on the dramatic stage.

LOUISE LOVELY has been added to the cast supporting William Farnum in "The Man of Power," a drama by Frank Lloyd, work on which has just begun at the Fox studios in Hollywood, Cal.

SESSUE HAYAKAWA and his director, William Worthington, have returned from San Francisco and are back at the Brunton studios, where the next story featuring the Japanese star is being shipped into scenario form by Director Worthington.

BRYANT WASHBURN is now working in his first Paramount feature at the Morosco studios, under Director Walter Edwards. Title of story, "The Gypsy Trail," adapted from the stage play of that name.

DOROTHY GISH is working on her first Paramount, "Battling Jane," which is described as one of the most appealing patriotic stories of the period. In this she plays the role of a girl who wanders into a small town, and finally helps to put the Thrift Stamp campaign over. A homeless baby which she adopts plays an important part in the development of the unique plot.

MARY MacLAREN, who has just finished her vacation, is at work on "Vanity Pool." It is an adaptation from a novella in a magazine by Nalbro Bartley.

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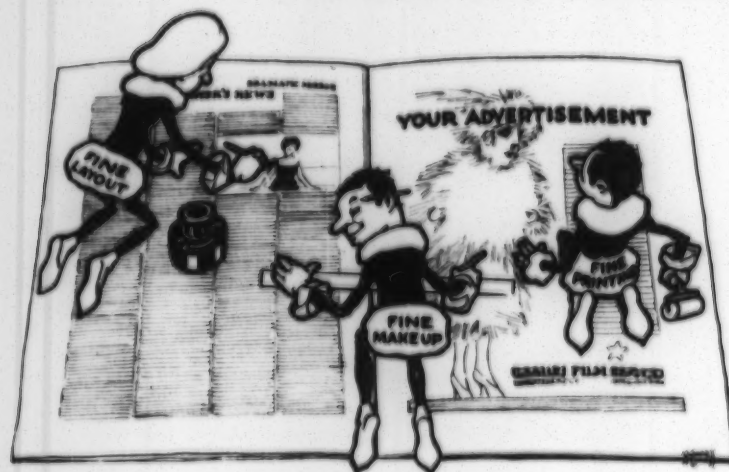
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—VIII—



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VITAGRAPH

Allen E. Smith
President

To Exhibitors, Producers, Directors and Writers

"We Must Have New Plots"

By

FREDERICK PALMER

President Palmer Photoplay Corporation, Los Angeles

PRODUCERS, directors and scenario editors face an actual shortage of good scenarios. Throughout the motion picture world is heard the cry for good material. Able writers, working at top speed, cannot keep up with present requirements. New scenarios must come from somewhere. And they must come now, and continuously. For the public's demand for entertainment must be supplied without intermission.



FREDERICK PALMER
(Creator of the Palmer Plan)

Endless Material is at Hand

It is time for producers to draw upon America's hundred million brains. There lie the stories and ideas—in these hundred million human minds. Thousands of Americans have tried to write scenarios—but rejection slips have dampened their ardor. Rejection slips, unfortunately, have been sent to writers of many a worthy plot because the plots were not constructed according to studio practice. Many a worthy plot has gone back wholly unread; for directors and editors haven't time to wade through the reams of amateurish "literature" not suitably written for the screen. And directors and editors cannot be expected to give up precious time telling even the most promising writers how to construct their plots. So here we are,—the country's fifth industry—facing a disastrous shortage of material; and with thousands craving the opportunity to supply it.

Good Ideas Plus Good Training

The time has come to draft the ideas of the masses. But first, training must be given to the budding writers—training that will enable them to write acceptable scenarios. And training facilities are now available for the first time. Under my direction, the Palmer Photoplay Corporation is accepting enrollments of ambitious men and women who earnestly desire to learn how to put their scenario ideas into proper form for the screen.

The Palmer Photoplay Corporation hopes and expects to be successfully helpful to writers and producers. Advisory counsel and frank criticism are given under the Palmer Plan, which should not be confused with so-called schools of correspondence courses in scenario writing.

The Palmer Plan assures to producers an elimination bureau where the life of mediocre scenarios will be cut short. The Palmer stamp of approval will be given only to scenarios which merit the attention of a producer.

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DATES AHEAD

DRAMATIC

Allegiance (Wm. Faversham and Miss Elliott): N.Y.C., 1—indef.
A Very Good Young Man (Arthur Hopkins): N.Y.C., 19—indef.
Blue Pearl (Messrs. Shubert): N.Y.C., 8—indef.
Everything (Charles Dillingham): N.Y.C., 22—indef.
Eyes of Youth (Messrs. Shubert and A. H. Woods): Chicago, 18—indef.
Friendly Enemies (A. H. Woods): Chicago, July 8—indef.
Friendly Enemies: N.Y.C., July 22—indef.
Friendly Enemies (A. H. Woods): Boston, 26—indef.
Garden of Paradise (Russell Janney): Chicago, 12—indef.
Getting Together: N.Y.C., March 18—Aug. 31.
Keep Her Smiling (Richard Walton Tulley): N.Y.C., 5—indef.
Little Teacher (Cohan and Harris): Des Moines, Ia., 26-31.
Lombardi, Ltd. (Oliver Morosco): Chicago, 15—indef.
Marriage of Convenience (Henry Miller): Chicago, July 27—indef.
O'Hara, Fiske: Chicago, 11—indef.
Parlor, Bedroom and Bath (A. H. Woods): Boston, 19—indef.
Patsy on the Wing: Chicago, June 15—indef.
Seventeen (Stuart Walker): N.Y.C., Jan. 22—indef.
She Walked In Her Sleep (George Broadhurst): N.Y.C., 12—indef.
Three Faces East (Cohan and Harris): N.Y.C., 13—indef.
Tiger Rose (David Belasco): N.Y.C., Oct. 3, 1917—indef.
Under Orders (A. H. Woods): N.Y.C., 20—indef.
Where Poppies Bloom (A. H. Woods): N.Y.C., 21—indef.

MUSICAL COMEDY

Fiddlers Three (John Cort): Washington, 26-31.
Going Up (Cohan and Harris): N.Y.C., Dec. 25, 1917—indef.
Going Up (Cohan and Harris): Syracuse, 30-31.
He Didn't Want to Do It (George Broadhurst): N.Y.C., 20—indef.
Head Over Heels (Henry W. Savage): N.Y.C., 20—indef.
Maytime (Messrs. Shubert): N.Y.C. Aug. 10, 1917—indef.
Odds and Ends (Jack Norworth): Chicago, May 1—indef.
Oh, Look (Carroll and Sheer): Chicago, 6—indef.
Passing Show of 1918 (Messrs. Shubert): N.Y.C., July 25—indef.
Why Worry? (A. H. Woods): N.Y.C., 23—indef.
Ziegfeld Follies (F. Ziegfeld, Jr.): N.Y.C., June 18—indef.

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Orpheum Theater.
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Dallas: Cycle Park Theater.
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Hartford: Palace Theater.
Haverhill: Academy Theater.
Hoboken: Strand Theater.
La Crosse: La Crosse Theater.
Lawrence: Colonial Theater.
Emerson Theater.
Los Angeles: Morosco Theater.
Mason Theater.
Milwaukee: Majestic Theater.
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